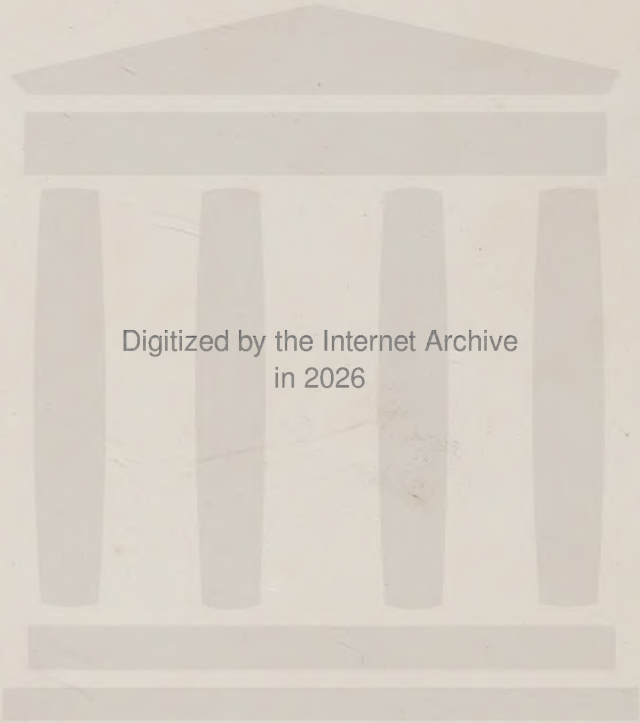
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SOPHOCLES

THE PLAYS AND FRAGMENTS.

PART III.

THE ANTIGONE.

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SOPHOCLES

THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES, COMMENTARY, AND TRANSLATION IN ENGLISH PROSE,

BY

SIR RICHARD JEBB, LITT.D.,

HON. D.C.L. OXFORD: HON. LL.D. EDINBURGH, HARVARD, DUBLIN, AND GLASGOW: HON. DOCT. PHILOS., BOLOGNA.

PART III.

THE ANTIGONE.

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PREFACE.

THE *Antigone*, one of the earliest of its author's extant plays,—the *Ajax* alone having a rival claim in this respect,—belongs by time, as by spirit, to the very centre of the age of Pericles. At the probable date of its composition, the Parthenon was slowly rising on the Acropolis, but was still some years from completion; Pheidias, a few years older than Sophocles, and then about sixty, was in the zenith of his powers. The traditional, and best, reading of a verse in the ode to Dionysus (v. 1119) suggests the fresh interest in Southern Italy which Athenians had lately acquired by the foundation of Thurii[1], and recalls the days, then recent, when one of the new colonists, Herodotus, had been in the society of Sophocles. The figure of Antigone, as drawn by the poet, bears the genuine impress of this glorious moment in the life of Athens. It is not without reason that moderns have recognised that figure as the noblest, and the most profoundly tender, embodiment of woman's heroism which ancient literature can show; but it is also distinctively a work of Greek art at the highest. It is marked by the singleness of motive, and the

[1] In his able work, *The Age of Pericles* (vol. II. p. 132), Mr Watkiss Lloyd makes an interesting remark with reference to the *Antigone*. Thurii stood near the old site of Sybaris. Têlys was despot of Sybaris when it was destroyed by Croton (*circ.* 510 B.C.). Shortly before that event, he had put some Crotoniat envoys to death, and exposed their unburied bodies before the walls, according to the historian Phylarchus (*circ.* 220 B.C.) in Athen. p. 521 D. Callias, the soothsayer of Têlys, afterwards forsook him,—alarmed by the omens (Her. 5. 44). This story may well have been brought into notoriety at Athens by the keen interest felt just then in Thurii. Creon's part would thus suggest a striking reminiscence.

self-restraint, which belonged to such art; it deserves to be studied sympathetically, and as a whole; for there could be no better example of ideal beauty attained by truth to human nature.

Such a study of the play, as a work of art, stands here in a more than usually intimate relation with that study of language and of detail which it is the secondary office of an interpreter to assist. The poetical texture of the work is, even for Sophocles, remarkably close and fine; it is singularly rich in delicate traits which might easily escape our observation, but which are nevertheless of vital consequence to a just appreciation of the drama in larger aspects. The *Antigone* is thus a peculiarly exacting subject for a commentator. In estimating the shortcomings of an attempt to illustrate it, it may at least be hoped that the critic will not altogether forget the difficulties of the task.

A reference to the works chiefly consulted will be found at p. liv. The editor has been indebted to Mr W. F. R. Shilleto, formerly Scholar of Christ's College, for his valuable assistance in reading the proof-sheets; and must also renew his acknowledgments to the staff of the Cambridge University Press.

The present edition has been carefully revised.

R. C. JEBB.

CAMBRIDGE, *April*, 1900.

CONTENTS.

INTRODUCTION . . . . . page ix

§ 1. Earliest trace of the story. § 2. Aeschylean situation—contrast with the Sophoclean.

§ 3. Analysis of the play. § 4. Unity of motive. The mode of the catastrophe. The dramatic blemish. § 5. A suggested explanation.

§ 6. The question raised by the play. § 7. What is the moral intended? § 8. The character of Creon's edict. § 9. The edict in its political aspect. § 10. Antigone's position. § 11. The attitude of the Chorus. § 12. Why the Chorus is so constituted. § 13. The character of Antigone. § 14. Distinctive merit of the portraiture. § 15. The character of Creon.

§ 16. Other treatments of the story. Euripides. Attius. Statius. Alfieri. § 17. Vase-paintings. § 18. Mendelssohn's music.

§ 19. Date of the play. The strategia of Sophocles. § 20. Had the play any bearing upon the poet's appointment? § 21. Internal evidence for an early date. § 22. Place of the play in the series of the poet's works. § 23. The Theban plays—not properly a trilogy.

MANUSCRIPTS, EDITIONS, etc. li

§ 1. The Laurentian MS. (L). Other MSS. § 2. Readings due to the Scholia. § 3. Points bearing on the relation of L to the other MSS. § 4. The MSS. *versus* ancient citations. § 5. Interpolation. § 6. Emendations. § 7. Editions, etc.

METRICAL ANALYSIS lv

ANCIENT ARGUMENTS TO THE PLAY; DRAMATIS PERSONAE; STRUCTURE 3

TEXT 8

APPENDIX 241

INDICES 269

INTRODUCTION.

§ 1. THE *Oedipus Tyrannus* is concerned with the fall of the Theban king; the *Coloneus*, with the close of his life; and the *Antigone*, with a later episode in the fortunes of his children. But the order of composition was, *Antigone*, *Tyrannus*, *Coloneus*; and the first was separated from the last by perhaps more than thirty years of the poet's life. The priority of the *Antigone* admits of a probable explanation, which is not without interest. There is some ground for thinking that the subject—though not the treatment—was suggested by Aeschylus.

Earliest trace of the story.

The sisters Antigone and Ismene are not mentioned by Homer, Hesiod, or Pindar[1]. Antigone's heroism presupposes a legend that burial had been refused to Polyneices. Pindar knows nothing of such a refusal. He speaks of the seven funeral-pyres provided at Thebes for the seven divisions of the Argive army[2]. Similarly Pausanias records a Theban legend that the corpse of Polyneices was burned on the same pyre with that of Eteocles, and that the very flames refused to mingle[3]. The refusal of burial was evidently an Attic addition to the story.

[1] Salustius, in his Argument to this play (p. 5), notices that the fortunes of the sisters were differently related by other writers. Mimnermus (*c.* 620 B.C.) spoke of Ismene having been slain at Thebes by Tydeus, one of the Argive chiefs. Ion of Chios (*c.* 450 B.C.) said that both sisters were burned in the Theban temple of Hera by Laodamas, son of Eteocles, when Thebes was taken in the later war of the Epigoni. Here, then, we have an Ionian contemporary of Sophocles who did not know the legend of Antigone's deed,—another indication that the legend was of Attic growth.

[2] Pind. *Ol.* 6. 15; *Nem.* 9. 24.

[3] Paus. 9. 18. 3.

It served to contrast Theban vindictiveness with Athenian humanity; for it was Theseus who ultimately buried the Argives at Eleusis. If Creon's edict, then, was an Attic invention, it may be conjectured that Antigone's resolve to defy the edict was also the conception of an Attic poet. Aeschylus is the earliest author who refers to the edict against burial, and he is also the first who tells of Antigone's resolve. His Theban trilogy consisted of the *Laïus*, the *Oedipus*, and the *Seven against Thebes*[1]. At the end of the last play a herald proclaims an edict just published by the Council of Thebes; sepulture shall be given to Eteocles, but denied to Polyneices. Antigone at once declares her resolve; she will bury Polyneices. The Theban maidens who form the Chorus are divided. One half of their number goes to attend the funeral of Eteocles; the other half accompanies Antigone to her task. There the play ends.

The Aeschylean situation contrast with the Sophoclean.

§ 2. The situation, as it is thus left by the *Seven against Thebes*, is essentially different from that in the play of Sophocles. The Antigone of Aeschylus is not isolated in her action, but is escorted by a band of maidens who publicly avow their sympathy. Though the herald enters a formal protest, and hints that the rulers are likely to be 'severe,' yet he does not say that death is to be the price of disobedience, nor, indeed, does he specify any penalty. The Chorus represents average civic opinion; and one half of the Chorus openly defies the decree. A plot which began thus could scarcely end in the Council taking the heroine's life. It rather foreshadows a final solution which shall be favourable to her; and we might surmise that, in loosing the knot, Aeschylus would have resorted to a divine mandate or intervention. But the Antigone of Sophocles stands alone; the penalty of a dreadful death is definitely set before her; and, whatever the Thebans may think of Creon's edict, no one dares to utter a word of disapproval. Taking the two primary facts—the veto, and Antigone's resolve—Sophocles has worked in a manner which is characteristically his own.

[1] With regard to this trilogy, see Introd. to the *Oedipus Tyrannus*, p. xvi.

§ 3. Let us first trace the outline of the action.

Analysis of the play. I. Prologue: 1—99.

The scene is laid before the palace of Creon,—once that of Oedipus,—at Thebes. The city has just been delivered from a great peril. It had been besieged by an Argive army, the allies of the exile Polyneices, whom his brother Eteocles had driven out of Thebes, that he himself might be sole king. But on the day before that with which the play begins, the two brothers had slain each other in single fight. Besides Polyneices, six other leaders of the besiegers had been killed by as many Theban chiefs. Thus deprived of its commanders, the besieging host had fled, panic-stricken, in the night.

It is the moment of dawn. Antigone has asked her sister Ismene to come forth with her from the house, in order that they may converse alone. Creon, their uncle, is now king. He has put forth an edict,—that Eteocles, the champion of Thebes, shall be honourably buried; but the body of Polyneices, the country's foe, shall be left on the plain outside the walls of Thebes, for dogs and birds to mangle at their will. If any citizen dares to disobey, he shall be stoned to death. Antigone tells her sister that she is resolved to defy this edict, and to bury their brother Polyneices. Ismene vainly seeks to dissuade her; and Antigone goes forth, alone, to do the deed.

Parodos: 100—161.

The Chorus of fifteen Theban elders now enters. Creon has summoned them to meet him,—they do not yet know wherefore. They greet the rising sun, and, in a splendid ode, describe the danger from which Thebes has been saved. The dramatic effect of the ode is to make us feel how grievous, from a Theban point of view, has been the act of Polyneices.

II. First episode: 162—331.

Creon comes forth. Declaring his resolve that patriotism and treason shall never miss their due rewards, he acquaints the Chorus with the purport of his edict,—that Eteocles shall be honoured, and Polyneices dishonoured. The elders receive the decision with unquestioning respect; though their words are more suggestive of acquiescence than of approval.

A guard arrives, with the startling news that unknown hands have already paid burial rites to Polyneices, by the symbolical act of sprinkling dust on the corpse. Creon dismisses the man with threats of a terrible death, which the other guards shall

share, if they fail to discover the men who have thus broken the edict.

First stasimon: 332—375. Anapaests, 376—383.

The choral ode which follows is a beautiful treatment of a theme which this mysterious deed suggests,—human inventiveness,—its audacity and its almost infinite resource, save for the limits set by fate. As these strains cease, anapaests spoken by the leader of the Chorus express sudden amazement and pain.—Antigone, the royal maiden, the niece of the king, is led in, a prisoner, in the hands of the guard.

III. Second episode: 384—581.

Questioned by Creon, Antigone replies that she knew the edict, but nevertheless paid funeral rites to her brother because she held that no human law could supersede the higher law of the gods. She is ready to die.

Creon, still more incensed by her demeanour, vows that she shall indeed perish by a shameful death. He suspects Ismene also; and she is presently brought in. Agonised by grief for her sister's impending doom, Ismene entreats that she may be considered as sharing the responsibility of the deed; she wishes to die with her sister. Antigone firmly and even sternly, though not bitterly, rejects this claim, which 'justice will not allow'; the deed has been hers only. Ismene vainly seeks to move Creon; he is not touched by her despair, or by the thought—to which Ismene also appeals—that his son Haemon is betrothed to Antigone. He orders that both sisters shall be taken into the house, and closely guarded; for his present purpose is that both shall die.

Second stasimon: 582—625. Anapaests, 626—630.

Moved by the sentence which has just been passed, the Chorus speaks of the destiny which has pursued the royal line of Thebes: 'When a house hath once been shaken from heaven, there the curse fails nevermore.' The sisters were the last hope of the race; and now they too must perish. The ode closes with a strain of general reflection on the power of Zeus and the impotence of human self-will. There is no conscious reference to Creon; but, for the spectators, the words are suggestive and ominous.

IV. Third episode: 631—780.

Haemon enters. He has come to plead with his father for the life of his betrothed Antigone. This scene is one of the finest in the play. A lesser dramatist would have been apt

to depict Haemon as passionately agitated. The Haemon of Sophocles maintains an entire calm and self-control so long as a ray of hope remains; his pleading is faultless in tone and in tact; he knows Creon, and he does not intercede with him as a lover for his betrothed; he speaks as a son solicitous for his father's reputation, and as a subject concerned for the authority of his king; he keeps his temper under stinging taunts; it is only when Creon is found to be inexorable that the pent-up fire at last flashes out. Then, when Haemon rushes forth,—resolved, as his latest words hint, not to survive his beloved,—he leaves with the spectators a profound sense of the supreme effort which he has made in a cause dearer to him than life, and has made without success.

Haemon having quitted the scene, Creon announces, in reply to a question of the Chorus, the mode of death which he designs for Antigone. As for Ismene, he will spare her; her entire innocence has been proved, to his calmer thoughts, by the words which passed between the sisters in his presence. Antigone is to be immured in a sepulchral chamber,—one of the rock-tombs in the low hills that fringe the plain of Thebes,—and there she is to be left, with only the formal dole of food which religion prescribes, in order to avert the pollution which the State would otherwise incur through the infliction of death by starvation.

A choral song celebrates the power of Love,—as seen in Haemon, who has not feared to confront a father's anger in pleading for one who has broken the law. While implying that Haemon has acted amiss, the ode also palliates his action by suggesting that the deity who swayed him is irresistible. At the same time this reference to Haemon's passion serves to deepen the pathos of Antigone's fate. Third stasimon: 781—800. Anapaests, 801—805.

She is now brought out of the house by Creon's servants, who are to conduct her to her living tomb. At that sight, the Theban elders cry that pity constrains them, even as love constrained Haemon, to deplore the sentence. Antigone speaks to them of her fate, and they answer not unkindly; yet they say plainly that the blame for her doom rests with herself alone; the king could not grant impunity to a breach of his edict. Creon enters, and reproves the guards for their delay. In her V. Fourth episode: 806—943.

latest words, Antigone expresses her confidence in the love which awaits her beyond the grave; and also the trouble which overclouds her trust in the gods, who knew her deed, and yet have permitted her to suffer this doom. Then she is led forth, and is seen no more.

Fourth stasimon: 944—987.

The rocky tomb to which she is passing suggests the theme of a choral ode, commemorating three other sufferers of a cruel imprisonment,—Danaë, Lycurgus, and Cleopatra.

VI. Fifth episode: 988—1114.

As the choral strains cease, the blind and aged prophet Teiresias is led in by a boy. He comes with an urgent warning for the king. The gods are wroth with Thebes; they will no longer give their prophet any sign by the voice of birds, or through the omens of sacrifice. The king is himself the cause, by his edict. Carrion-creatures have defiled the altars of Thebes with the taint of the unburied dead. Let burial rites be at once paid to Polyneices. He speaks for Creon's own good.

Here we pause for a moment to answer a question which naturally occurs to the modern reader. Why is Polyneices said to be still unburied? Has not Antigone already rendered burial rites to him; is it not precisely for that action that she is dying? Antigone had, indeed, given symbolical sepulture to Polyneices by sprinkling dust upon the corpse, and pouring libations. The performance of that act discharged her personal duty towards the dead and the gods below; it also saved her dead brother from the dishonour (which would else have been a reproach to him in the other world) of having been neglected by his nearest kinsfolk on earth. But Antigone's act did not clear Creon. Creon's duty to the dead and to the gods below was still unperformed. So far as Creon was concerned, Polyneices was still unburied. And Creon's obligation could not be discharged, as Antigone's had been, merely by the symbolical act, which religion accepted only when a person was unavoidably hindered from performing regular rites. There was nothing to hinder Creon from performing such rites. These were still claimed from him. After Antigone's tribute had been rendered, birds and dogs had been busy with the corpse. Creon's duty to the dead and to the gods below was now also a duty

towards the polluted State, from which his impiety had alienated the gods above.

In reply to the friendly and earnest warning of Teiresias, Creon angrily accuses the seer of mercenary complicity in a disloyal plot; malcontent Thebans wish to gain a triumph over their king by frightening him into a surrender. Never will he grant burial rites to Polyneices.

Teiresias, angered in his turn, then declares the penalty which the gods reserve for such obduracy. With the life of his own son shall Creon atone for his twofold sin,—the detention of the dead among the living, and the imprisonment of the living in the abode of the dead. The seer then departs.

Creon is deeply moved. In the course of long and eventful years he has learned a lesson which is present also to the minds of the Theban elders. The word of Teiresias has never failed to come true.

After a hurried consultation with the Chorus, Creon's resolve is taken. He will yield. He immediately starts, with his servants, for the upper part of the Theban plain, where the body of Polyneices is still lying,—not very far, it would seem, from the place of Antigone's prison.

At this point an objection might suggest itself to the spectator. Is there not something a little improbable in the celerity with which Creon,—hitherto inflexible,—is converted by the threats of a seer whom he has just been denouncing as a venal impostor? Granting that experience had attested the seer's infallibility when speaking in the name of the gods, has not Creon professed to believe that, in this instance, Teiresias is merely the mouthpiece of disloyal Thebans? The answer will be found by attentively observing the state of mind which, up to this point, has been portrayed in Creon. He has, indeed, been inflexible; he has even been vehement in asserting his inflexibility. But, under this vehemence, we have been permitted to see occasional glimpses of an uneasy conscience. One such glimpse is at vv. 889 f., where he protests that *his* hands are clean in regard to Antigone;—he had given her full warning, and he has not shed her blood,—'but at any rate' (δ' οὖν,—*i.e.*, wherever the guilt rests)—'she shall die.' Another such trait

occurs at v. 1040, where he says that he will not bury Polyneices, though the throne of Zeus in heaven should be defiled,—quickly adding, 'for I know that no mortal can pollute the gods.'[1] It may further be remarked that a latent self-mistrust is suggested by the very violence of his rejoinder to the Chorus, when they venture, with timid respect, to hint the possibility that some divine agency may have been at work in the mysterious tribute paid to Polyneices (278 f.). A like remark applies to the fury which breaks out at moments in his interviews with Haemon and with Teiresias. The delicacy of the dramatic tact which forbids these touches to be obtrusive is such as Sophocles, alone of the Attic masters, knew how to use. But they suffice to indicate the secret trembling of the balance behind those protestations of an unconquerable resolve; the terrible prophecy of Teiresias only turns the scale.

Hyporcheme (taking the place of the fifth stasimon): 1115—1154.

The Chorus is now gladdened by the hope that Creon's repentance, late though it is, may avail to avert the doom threatened by Teiresias. This feeling is expressed in a short and joyous ode, which invokes the bright presence of Dionysus. May the joyous god come with healing virtue to his favourite Thebes! The substitution of this lively dance-song ('hyporcheme') for a choral ode of a graver cast here serves the same purpose of contrast as in the *Oedipus Tyrannus*, the *Ajax*, and the *Trachiniae*. The catastrophe is approaching[2].

VII. Exodos: 1155—1352.

A Messenger now enters,—one of the servants who had accompanied Creon to the plain. The words in which he briefly intimates the nature of his tidings (v. 1173) are overheard, within the house, by Eurydicè, then in the act of going forth with offerings to Pallas; and she swoons. On recovering consciousness, she comes forth, and hears the full account from the Messenger. He says that, when they reached the plain, Creon's first care was for the funeral rites due to Polyneices. After prayer to Pluto and Hecatè, the remains—lacerated by birds and dogs—were washed, and solemnly burned; a high funeral-mound was then raised on the spot. Creon and his followers then repaired to the tomb of Antigone. They found her already dead; she

[1] See note on v. 1044.

[2] See note on v. 1115.

had used her veil to hang herself. Haemon, in a frenzied state, was embracing her corpse. He drew his sword upon his father, who fled. Then, in a swift agony of remorse, the son slew himself.

Having heard this news, Eurydicè silently retires into the house.

She has hardly withdrawn, when Creon enters, with attendants, carrying Haemon's shrouded corpse[1] upon a bier. He bewails his own folly as the cause of his son's death. Amid his laments, a Messenger from the house announces that Eurydicè has stabbed herself at the household altar, with imprecations on the husband. Wholly desolate and wretched, Creon prays for death; nor has the Chorus any gentler comfort for him than the stern precept of resignation,—'Pray thou no more; mortals have no escape from destined woe.' As he is conducted into the house, the closing words of the drama are spoken by the leader of the Chorus: 'Wisdom is the supreme part of happiness, and reverence towards the gods must be inviolate. Great words of prideful men are ever punished with great blows, and in old age teach the chastened to be wise.'

§ 4. This sketch may serve to illustrate the powerful unity of the play. The issue defined in the opening scene,—the conflict of divine with human law,—remains the central interest throughout. The action, so simple in plan, is varied by masterly character-drawing, both in the two principal figures, and in those lesser persons who contribute gradations of light and shade to the picture. There is no halting in the march of the drama; at each successive step we become more and more keenly interested to see how this great conflict is to end; and when the tragic climax is reached, it is worthy of such a progress. It would not, however, be warrantable to describe the construction of the play as faultless. No one who seeks fully to comprehend and enjoy this great work of art can be content to ignore certain questions which are suggested by one part of it,—the part from v. 998 to 1243, which introduces and developes the catastrophe.

Unity of motive.

The mode of the catastrophe.

[1] *i.e.*, an effigy. The deuteragonist, who had acted Haemon, had been on the stage, as Messenger, up to v. 1256, and had still to come on as Second Messenger at v. 1278.

Teiresias, as we saw, came with the benevolent purpose of warning Creon that he must bury Polyneices. Creon was stubborn, and Teiresias then said that the gods would punish him. Haemon would die, because his father had been guilty of two sins,—burying Antigone alive[1], and dishonouring the corpse of Polyneices. This prophecy assumed that Creon would remain obdurate. But, in the event, he immediately yielded; he buried Polyneices, and attempted, though too late, to release Antigone. Now suppose that he had been in time to save Antigone. He would then have cancelled both his offences. And then, we must infer, the divine punishment predicted by Teiresias would have been averted; since the prediction does not rest on any statement that a specific term of grace had expired. Otherwise we should have to suppose that the seer did not know the true mind of the gods when he represented that Creon might still be saved by repentance (1025 ff.). But the dramatic function of Teiresias obviously requires us to assume that he was infallible whenever he spoke from 'the signs of his art'; indeed, the play tells us that he was so (1094).

Everything depended, then, on Creon being in time to save Antigone. Only a very short interval can be imagined between the moment at which she is led away to her tomb and that at which Creon resolves to release her; in the play it is measured by 186 verses (928—1114). The Chorus puts Creon's duties in the natural order; 'free the maiden from her rocky chamber, and make a tomb for the unburied dead' (1100); and Creon seems to feel that the release, as the more urgent task, ought to have precedence. Nevertheless, when he and his men arrive on the ground, his first care is given to Polyneices. After the rites have been performed, a high mound is raised. Only then does he proceed to Antigone's prison,—and then it is too late. We are not given any reason for the burial being taken in hand before

[1] In his first, or friendly, speech to Creon (998—1032) Teiresias says not a word concerning Antigone. Possibly he may be conceived as thinking that the burial of Polyneices would imply, as a consequence, the release of Antigone; though it is obvious that, from Creon's point of view, such an inference would be illogical: Antigone was punished because she had broken the edict; not because the burying of Polyneices was intrinsically wrong.

the release. The dramatic fault here has nothing to do with any estimate of the chances that Creon might actually have saved Antigone's life, if he had gone to her first. The poet might have chosen to imagine her as destroying herself immediately after she had been left alone in her cell. In any case, the margin for Creon must have been a narrow one. The dramatic fault is that, while we, the spectators, are anxious that Antigone should be saved, and while every moment is precious, we are left to conjecture why Creon should be spending so many of these moments in burial rites which could have been rendered equally well after Antigone had been rescued: nay, when the rites have been finished, he remains to build a mound. The source of pathos contained in the words 'too late' is available for Tragedy, but evidently there is one condition which must be observed. A fatal delay must not seem to be the result merely of negligence or of caprice. As Bellermann has justly said, modern drama has obeyed this rule with a heedfulness not always shown by the ancients. Shakespeare took care that there should be a good reason for the delay of Lorenzo to resuscitate Juliet; nor has Schiller, in the 'Death of Wallenstein,' left it obscure why Octavio arrived only after Buttler's deed had been done. Euripides, on the other hand, is content that the prolixity of a Messenger's speech should detain Iocasta until the sons whom she longed to reconcile had killed each other.

The dramatic blemish.

§ 5. With regard to Creon's delay in the *Antigone*, I venture to suggest that the true explanation is a simple one. If it seems inadequate when tried by the gauge of modern drama, it will not do so (I think) to those who remember two characteristics of old Greek drama,—first, the great importance of the rhetorical element, more particularly as represented by the speeches of messengers; secondly, the occasional neglect of clearness, and even of consistency, in regard to matters which either precede the action of the drama (*τὰ ἔξω τῆς τραγῳδίας*), or, though belonging to the drama itself, occur off the stage. The speech of the first Messenger in the *Antigone* (1192—1243) relates the catastrophe with which the tragedy culminates. Its effect was therefore of the highest importance. Now, if this

A suggested explanation.

speech had first related the terrible scene in Antigone's tomb, and had then passed on to the quiet obsequies of Polyneices, its rhetorical impressiveness would have been destroyed. It was indispensable that the latter part of the recital should correspond with the climax of tragic interest. This, I believe, was the motive present to the poet's mind when, after indicating in the dialogue that the release was to precede the burial, he reversed that order in composing the Messenger's speech. He knew that his Athenian audience would be keenly susceptible to the oratorical quality of that speech, while they would be either inattentive, or very indulgent, to the defect in point of dramatic consistency. The result is a real blemish, though not a serious one; indeed, it may be said to compensate the modern reader for its existence by exemplifying some tendencies of the art which admitted it.

The question raised by the play.

§ 6. The simplicity of the plot is due,—as the foregoing sketch has shown,—to the clearness with which two principles are opposed to each other. Creon represents the duty of obeying the State's laws; Antigone, the duty of listening to the private conscience. The definiteness and the power with which the play puts the case on each side are conclusive proofs that the question had assumed a distinct shape before the poet's mind. It is the only instance in which a Greek play has for its central theme a practical problem of conduct, involving issues, moral and political, which might be discussed on similar grounds in any age and in any country of the world. Greek Tragedy, owing partly to the limitations which it placed on detail, was better suited than modern drama to raise such a question in a general form. The *Antigone*, indeed, raises the question in a form as nearly abstract as is compatible with the nature of drama. The case of Antigone is a thoroughly typical one for the private conscience, because the particular thing which she believes that she ought to do was, in itself, a thing which every Greek of that age recognised as a most sacred duty,—viz., to render burial rites to kinsfolk. This advantage was not devised by Sophocles; it came to him as part of the story which he was to dramatise; but it forms an additional reason for thinking that, when he dramatised that story in the precise

manner which he has chosen, he had a consciously dialectical purpose[1]. Such a purpose was wholly consistent, in this instance, with the artist's first aim,—to produce a work of art. It is because Creon and Antigone are so human that the controversy which they represent becomes so vivid.

§ 7. But how did Sophocles intend us to view the result? What is the drift of the words at the end, which say that 'wisdom is the supreme part of happiness'? If this wisdom, or prudence (*τὸ φρονεῖν*), means, generally, the observance of due limit, may not the suggested moral be that both the parties to the conflict were censurable? As Creon overstepped the due limit when, by his edict, he infringed the divine law, so Antigone also overstepped it when she defied the edict. The drama would thus be a conflict between two persons, each of whom defends an intrinsically sound principle, but defends it in a mistaken way; and both persons are therefore punished. This view, of which Boeckh is the chief representative, has found several supporters. Among them is Hegel:—'In the view of the Eternal Justice, both were wrong, because they were one-sided; but at the same time both were right[2].'

What is the moral intended?

Or does the poet rather intend us to feel that Antigone is wholly in the right,—*i.e.*, that nothing of which the human lawgiver could complain in her was of a moment's account beside the supreme duty which she was fulfilling;—and that Creon was wholly in the wrong,—*i.e.*, that the intrinsically sound maxims of government on which he relies lose all validity when opposed to the higher law which he was breaking? If that was the poet's meaning, then the 'wisdom' taught by the issue

[1] This point might be illustrated by contrast with an able romance, of which the title is borrowed from this play of Sophocles. 'The New Antigone' declined the sanction of marriage, because she had been educated by a father who had taught her to regard that institution as wrongful. Such a case was not well suited to do dramatically what the *Antigone* of Sophocles does,—to raise the question of human law against private conscience in a general form,—because the institution concerned claims to be more than a human ordinance, and because, on the other hand, the New Antigone's opinion was essentially an accident of perverted conscience. The author of the work was fully alive to this, and has said (*Spectator*, Nov. 5, 1887) that his choice of a title conveyed 'a certain degree of irony.'

[2] *Religionsphilosophie*, II. 114.

of the drama means the sense which duly subordinates human to divine law,—teaching that, if the two come into conflict, human law must yield.

This question is one which cannot be put aside by merely suggesting that Sophocles had no didactic purpose at all, but left us to take whichever view we please. For, obviously, according as we adopt one or other of the views, our estimate of the play as a work of art must be vitally affected. The punishments meted out to Creon and Antigone respectively require us to consider the grounds on which they rest. A difference will be made, too, in our conception of Antigone's character, and therefore in our judgment as to the measure of skill with which the poet has portrayed her.

A careful study of the play itself will suffice (I think) to show that the second of the two views above mentioned is the true one. Sophocles has allowed Creon to put his case ably, and (in a measure from which an inferior artist might have shrunk) he has been content to make Antigone merely a nobly heroic woman, not a being exempt from human passion and human weakness; but none the less does he mean us to feel that, in this controversy, the right is wholly with her, and the wrong wholly with her judge.

The character of Creon's edict.

§ 8. In the first place it is necessary to appreciate the nature of Creon's edict against burying Polyneices. Some modern estimates of the play have seemed to assume that such refusal of sepulture, though a harsh measure, was yet one which the Greek usage of the poet's age recognised as fairly applicable to public enemies, and that, therefore, Creon's fault lay merely in the degree of his severity. It is true that the legends of the heroic age afford some instances in which a dead enemy is left unburied, as a special mark of abhorrence. This dishonour brands the exceptionally base crime of Aegisthus[1]. Yet these same legends also show that, from a very early period, Hellenic feeling was shocked at the thought of carrying enmity beyond the grave, and withholding those rites on which the welfare of the departed spirit was believed to depend. The antiquity of

[1] Soph. *El.* 1487 ff.

the maxim that, after a battle, the conquerors were bound to allow the vanquished to bury their dead, is proved by the fact that it was ascribed either to Theseus[1] or to Heracles[2]. Achilles maltreated the dead Hector. Yet, even there, the *Iliad* expresses the Greek feeling by the beautiful and touching fable that the gods themselves miraculously preserved the corpse from all defacement and from all corruption, until at last the due obsequies were rendered to it in Troy[3]. The Atreidae refused burial to Ajax; but Odysseus successfully pleaded against the sentence, and Ajax was ultimately buried with all honour[4]. In giving that issue to his play, Sophocles was doing what the general feeling of his own age would strongly demand. Greeks of the fifth century B.C. observed the duty towards the dead even when warfare was bitterest, and when the foe was barbarian. The Athenians buried the Persians slain at Marathon, as the Persians buried the Lacedaemonians slain at Thermopylae. A notable exception may, indeed, be cited; but it is one of those exceptions which forcibly illustrate the rule. The Spartan Lysander omitted to bury the Athenians who fell at Aegospotami; and that omission was remembered, centuries later, as an indelible stigma upon his name[5].

Thus the audience for which Sophocles composed the *Antigone* would regard Creon's edict as something very different from a measure of exceptional, but still legitimate, severity. They would regard it as a shocking breach of that common piety which even the most exasperated belligerents regularly respected.

The edict in its political aspect.

§ 9. The next point to be considered is, In what sense, and how far, does Creon, in this edict, represent the State? He is the lawful king of Thebes. His royal power is conceived as having no definite limit. The words of the Chorus testify that he is acting within the letter of his right; 'thou hast power, I ween, to take what order thou wilt both for the dead, and for all us who live' (211 f.). On the other hand, he is acting

[1] Plut. *Thes.* 29.
[2] Aelian *Var. Hist.* 12. 27.
[3] *Il.* 24. 411 ff.
[4] Soph. *Ai.* 1332 ff.
[5] Paus. 9. 32. 6.

against the unanimous, though silent, sense of Thebes, which, as his son Haemon tells him, held that Antigone had done a glorious deed (695). Creon replies: 'Shall Thebes prescribe to me how I shall rule?' His son rejoins: 'That is no city (πόλις), which belongs to one man' (737). Where the unanimous opinion of the community was ignored, the Athenians of the poet's day would feel that, as Haemon says, there was no 'city' at all. Indeed, when Creon summoned 'the conference of elders,' that summons was itself an admission that he was morally bound to take account of other judgments besides his own. We may often notice in the Attic drama that the constitutional monarchy of the legendary heroic age is made to act in the spirit, and speak in the tone, of the unconstitutional *tyrannis*, as the historical age knew it. This was most natural; it gave an opening for points sure to tell with a 'tyrant-hating' Athenian audience, and it was perfectly safe from objection on the ground of anachronism,—an objection which was about the last that Athenian spectators were likely to raise, if we may judge by the practice of the dramatists. Now, the Creon of the *Antigone*, though nominally a monarch of the heroic age, has been created by the Attic poet in the essential image of the historical *tyrannus*. The Attic audience would mentally compare him, not to an Agamemnon or an Alcinous, but to a Hippias or a Periander. He resembles the ruler whose absolutism, imposed on the citizens by force, is devoid of any properly political sanction. Antigone can certainly be described, with technical correctness, as acting 'in despite of the State,' since Creon is the State, so far as a State exists. But the Greeks for whom Sophocles wrote would not regard Creon's edict as having a constitutional character, in the sense in which that character belonged to laws sanctioned (for instance) by the Athenian Ecclesia. They would liken it rather to some of the arbitrary and violent acts done by Hippias in the later period of his 'tyranny.' To take a modern illustration, they would view it in a quite different light from that in which we should regard the disobedience of a Russian subject to a ukase of the Czar.

If, then, we endeavour to interpret Creon's action by the

standards which the poet's contemporaries would apply, we find, first, that he is doing a monstrous act; secondly, that, in doing it, he cannot, indeed, be said to exceed his prerogative, since this is indefinite; but he is exceeding his moral right in such a manner that he becomes the counterpart of the *tyrannus* who makes a cruel use of an unconstitutional power.

Antigone's position.

§ 10. Antigone, on the other hand, is fulfilling one of the most sacred and the most imperative duties known to Greek religion; and it is a duty which could not be delegated. She and her sister are the nearest kinsfolk of the dead. It is not to be expected that any stranger should brave the edict for the dead man's sake. As the Chorus says, 'no man is so foolish that he is enamoured of death' (220). Creon is furious when the Chorus suggests that the rites so mysteriously paid to the corpse may have been due to the agency of the gods (278 f.). That very suggestion of the Chorus shows how impossible it seemed to the Theban mind that Polyneices could receive the ministration of any human hand. A modern critic, taking the view that Antigone was wrong, has observed (not ironically) that she ought to have left the gods to provide the burial. It would have been ill for the world if all who have done heroic deeds had preferred to await miracles. As to another suggestion,—that Antigone ought to have tried persuasion with Creon,—the poet has supplied the answer in his portraiture of Creon's character,—a character known to Antigone from long experience. The situation in which Antigone was placed by Creon's edict was analogous to that of a Christian martyr under the Roman Empire. It was as impossible for Antigone to withhold those rites, which no other human being could now render, as it was impossible for the Christian maiden to avoid the torments of the arena by laying a grain of incense on the altar of Diana[1]. From both alike those laws which each believed to be 'the unfailing statutes of Heaven' claimed an allegiance which no human law could cancel, and it was by the human

[1] Mr Long's beautiful picture, 'Diana or Christ,' will be remembered by many,—and the more fitly, since it presents a counterpart, not only for Antigone, but also for Creon and for Haemon.

ruler, not by his victim, that the conflict of loyalties had been made inevitable.

The attitude of the Chorus.

§ 11. One of the main arguments used to show that Sophocles conceived Antigone as partly censurable has been drawn from the utterances of the Chorus. It is therefore important to determine, if we can, what the attitude of these Theban Elders really is. Their first ode (the Parodos) shows how strongly they condemn Polyneices, as having led a hostile army against his country. We might have expected, then, that, when Creon acquainted them with his edict, they would have greeted it with some mark of approval. On the contrary, their words are confined to a brief utterance of submission: 'Such is thy pleasure, Creon, son of Menoeceus, touching this city's foe, and its friend; and thou hast power, I ween, to take what order thou wilt, both for the dead, and for all us who live' (211 ff.). We can see that they are startled by such a doom, even for a man whom they hold deeply guilty. Their words suggest a misgiving. Just afterwards, they significantly excuse themselves from taking any part in the enforcement of the edict (216). But it is otherwise when the edict, having been published, is broken. Then they range themselves on Creon's side. They refer to the disobedience as a daring offence (371). When Antigone is brought in, they speak of her folly (383). Nevertheless, Antigone is convinced that, in their hearts, they sympathise with her (504). And, indeed, it is plain that they do so, to this extent,—that they consider the edict to have been a mistake; though they also hold that it was wrong to break the edict. Hence they speak of Antigone's act as one prompted by 'frenzy at the heart' (603). The clearest summary of their whole view—up to this point of the drama—is given in verses 872—875, and amounts to this:—Antigone's act was, in itself, a pious one; but Creon, as a ruler, was bound to vindicate his edict. Her 'self-willed temper' has brought her to death.

So far, then, the view taken by the Chorus is very much Boeckh's:—the merits are divided; Creon is both right and wrong; so, too, is Antigone. But then Teiresias comes (v. 988), and convinces the Chorus that Creon has been wholly wrong; wrong in refusing burial to Polyneices; wrong in punishing

Antigone. It is at the urgent advice of the Chorus that Creon yields. And when, a little later, Creon blames himself as the cause of all the woe, the Chorus replies that now at last he sees the truth (v. 1270). Thus the Theban Elders entertain two different opinions in succession. Their first opinion is overthrown by Teiresias. Their second opinion—which they hold from verse 1091 onwards—is that which the poet intends to be recognised as the true one.

Why the Chorus is so constituted.

§ 12. After thus tracing the mind of the Chorus, we can see more clearly why it is composed of Theban elders. When the chief person of a Greek tragedy is a woman, the Chorus usually consists of women, whose attitude towards the heroine is more or less sympathetic. Such is the case in the *Electra* and the *Trachiniae*, and in seven plays of Euripides,—the *Andromache*, *Electra*, *Hecuba*, *Helena*, both *Iphigeneias*, and *Medea*. The Chorus of the *Alcestis*, indeed, consists of Pheraean elders: but then Alcestis is withdrawn from the scene at an early moment, and restored to it only at the end: during the rest of the play, the interest is centred in Admetus. In the *Antigone*, Sophocles had a double reason for constituting the Chorus as he did. First, the isolation of the heroine would have been less striking if she had been supported by a group of sympathetic women. Secondly, the natural predisposition of the Theban nobles to support their king heightens the dramatic effect of their ultimate conversion.

Character of Antigone.

§ 13. The character of Antigone is a separate question from the merit of the cause in which she is engaged. She might be doing right, and yet the poet might have represented her as doing it in such a manner as to render her heroism unattractive. We may now turn to this question, and consider what manner of woman she is.

Two qualities are at the basis of her character. One is an enthusiasm, at once steadfast and passionate, for the right, as she sees it,—for the performance of her duty. The other is intense tenderness, purity, and depth of domestic affection; manifested here in the love of sister for brother, a love which death has not weakened, but only consecrated; as in the *Oedipus Coloneus*—where the portraiture of her is entirely in unison with that given here—it is manifested in the tender anxiety to recon-

cile her living brothers, and in the fearless, completely selfless devotion—through painful wanderings, through all misery and all reproach—to the old age of her blind and homeless father. In the opening scene of the play, we find her possessed by a burning indignation at the outrage done to her dead brother; the deep love which she feels for him is braced by a clear sense of the religious duty which this edict lays upon her, and by an unfaltering resolve to do it; it never occurs to her for an instant that, as a true sister, she could act otherwise; rather it seems wonderful to her that the author of the edict should even have expected it to prove deterrent—for *her* (ver. 32).

Her relation to Ismene.

With her whole heart and soul dominated by these feelings, she turns to her sister Ismene, and asks for her aid; not as if the response could be doubtful—she cannot imagine its being doubtful; it does not enter her mind that one whom she has just addressed by so dear a name, and with whom her tie of sisterhood is made closer still by the destiny which has placed them apart, can be anything but joyful and proud to risk life in the discharge of a duty so plain, so tender, and so sacred. And how does Ismene meet her? Ismene reminds her that other members of their house have perished miserably, and that, if Antigone acts thus, Antigone and she will die more miserably still: they are women, and must not strive with men; they are subjects, and must not strive with rulers: Ismene will ask the dead to excuse her, since she is constrained, and will obey the living: 'for it is witless *to be over-busy*' (περισσὰ πράσσειν, v. 68). Ismene is amiable enough; she cannot be called exceptionally weak or timid; she is merely the average woman; her answer here is such as would have been made by most women—and perhaps by a still larger proportion of men, as the Chorus afterwards forcibly reminds us. But, given the character and the present mood of Antigone, what must be the effect of such a reply to such an appeal? It is the tenderness, quite as much as the strength, of Antigone's spirit that speaks in her answer:—'I will not urge thee,—no, nor, if thou yet shouldst have the mind, wouldst thou be welcome as a worker with me.' And the calmest reason thoroughly approves that answer; for the very terms in which Ismene had repulsed her sister proved a nature which could

never rise to the height of such a task, and which would be more dangerous as an ally than as a neutral.

When the sisters next meet, it is in Creon's presence, and the situation is this:—Antigone has done the deed, unaided; and Creon has said that both sisters shall die—for he suspects Ismene of complicity. Ismene's real affection is now quickened by a feverish remorse, and by an impulse towards self-immolation,—an impulse of a sentimental and almost hysterical kind: she will say that she helped Antigone; she will die with her; she will yet make amends to the dead. Was Antigone to indulge Ismene's impulse, and to allow Ismene's words to confirm Creon's suspicions? Surely Antigone was bound to do what she does,—namely, to speak out the truth: 'Nay, Justice will not suffer thee to do that; thou didst *not* consent to the deed, neither did I give thee part in it.' But it will be said that her tone towards Ismene is too stern and hard. The sternness is only that of truth; the hardness is only that of reality: for, among the tragic circumstances which surround Antigone, this is precisely one of the most tragic, that Ismene's earlier conduct, at the testing-point of action, *has* made a spiritual division which no emotional after-impulse can cancel. One more point may be raised: when Ismene says, 'What life is dear to me, bereft of thee?'—Antigone replies, 'Ask Creon—all thy care is for him' (v. 549): is not this, it may be asked, a needless taunt? The answer is found in Antigone's wish to save Ismene's life. Thus far in the dialogue, Ismene has persisted—even after Antigone's denial—in claiming a share in the deed (vv. 536—547). Creon might well think that, after all, the fact was as he suspected. It was necessary for Antigone to make him see—by some trenchant utterance—that she regarded Ismene as distinctly ranged on his side. And she succeeded. Later in the play, where Creon acknowledges Ismene's innocence, he describes it in the very phrase which Antigone had impressed upon his memory; he speaks of Ismene as one '*who has not touched*' the deed (v. 771: cp. v. 546). It is with pain (v. 551), it is not with scorn or with bitterness, that Antigone remains firm. Her attitude is prescribed equally by regard for truth and right, and by duty towards her sister.

Her relation to Haemon.

Antigone is betrothed to Haemon; the closeness of the affection between them is significantly marked by the words of Ismene (v. 570); it is expressed in the words, the deeds, and the death, of Haemon. If verse 572 is rightly assigned to Antigone (as, in my opinion, it is), that brief utterance tells much: but let us suppose that it belongs to Ismene, and that Antigone never once refers directly to Haemon: we say, 'directly,' because more than once she alludes to sweet hopes which life had still to offer her. It is evident that, if Sophocles had given greater prominence to Antigone's love for Haemon, he could have had only one aim, consistently with the plan of this play,—viz., to strengthen our sense of the ties which bound her to life, and, therefore, of her heroism in resigning it. But it is also evident that he could have done this, with any effect, only at the cost of depicting a mind divided between the desire of earthly happiness and the resolve to perform a sacred duty. Sophocles has preferred to portray Antigone as raised above every selfish thought, even the dearest, by the absorbing and inspiring sense of her duty to the dead, and to the gods; silent, not through apathy, concerning a love which could never be hers, and turning for comfort to the faith that, beyond the grave, the purest form of human affection would reunite her to those whom she had lost. It is no blame to later dramatists that they found it necessary to make more of the love-motive; but, if our standard is to be the noblest tragic art, it is a confession of their inferiority to Sophocles. There is a beautiful verse in the play which might suggest how little he can have feared that his heroine would ever be charged with a cold insensibility. Creon has urged that the honour which she has shown to Polyneices will be resented by the spirit of Eteocles. Antigone answers, 'It is not my nature to join in hating, but in loving.' As she had sought to reconcile them while they lived, so now she will have no part in their feud—if feud there be where they have gone,—but will love each, as he loves her.

The reaction in Antigone's mind.

So long as her task lies before Antigone, she is sustained by the necessity for action. Nor does she falter for a moment, even after the deed has been done, so long as she is in the presence of Creon. For though she has no longer the stimulus

of action, there is still another challenge to her fortitude; she, who is loyal to the divine law, cannot tremble before the man who is its embodied negation. It is otherwise when Creon is gone, and when there are only the Theban elders to see and hear her, as she is led to death. The strain on her mind is relaxed; the end is near; she now feels the longing for some word of pity as she passes to the grave,—for some token of human kindness. But, while she craves such sympathy, the Theban nobles merely console her with the thought of posthumous fame. She compares her doom to Niobe's; and they reply that it is a glory for her to be as Niobe, a daughter of the Tantalidae,—

> the seed of gods,
> Men near to Zeus; for whom on Ida burns,
> High in clear air, the altar of their Sire,
> Nor hath their race yet lost the blood divine[1].

Few things in tragedy are more pathetic than this yearning of hers, on the brink of death, for some human kindness of farewell, thus 'mocked'[2], as she feels it to be, by a cold assurance of renown. She turns from men to invoke 'the fount of Dircè and the holy ground of Thebes'; these, at least, will be her witnesses. In her last words, she is thinking of the dead, and of the gods; she feels sure of love in the world of the dead; but she cannot lift her face to the gods, and feel sure that they are with her. If they are so, why have they allowed her to perish for obeying them? Yet, again, they *may* be with her; she will know beyond the grave. If she has sinned, she will learn it there; but if she is innocent, the gods will vindicate when she is gone. How infinitely touching is this supreme trouble which clouds her soul at the last,—this doubt and perplexity concerning the gods! For it is not a misgiving as to the paramount obligation of the 'unwritten laws' which she has obeyed: it is only an anguish of wonder and uncertainty as to the mysterious ways of the powers which have laid this

[1] From the *Niobe* of Aeschylus (fr. 157): οἱ θεῶν ἀγχίσποροι, | οἱ Ζηνὸς ἐγγύς· οἷς κατ' Ἰδαῖον πάγον | Διὸς πατρῴου βωμός ἐστ' ἐν αἰθέρι, | κοὔπω νιν ἐξίτηλον αἷμα δαιμόνων.

[2] v. 839.

obligation on mortals,—a surmise that, as gods and men seem alike without pity for her, there has perhaps been something wrong in her way of doing the duty which was so clear and so binding.

Distinctive merit of the portraiture.

§ 14. The psychology of Sophocles is so excellent in the case of Antigone because he has felt that in a truly heroic nature there is the permanent strength of deep convictions, but there is also room for what superficial observers might think a moral anticlimax. So long as such a nature has to meet antagonism in word or deed, its permanent strength is heightened by a further support which is necessarily transient, —the strength of exaltation. But a mind capable of heroism is such as can see duties in their true proportions, and can sacrifice everything to the discharge of the highest: and it is such a mind, too, which, in looking back on a duty done, is most liable—through very largeness of vision, and sense of human limitations—to misgivings like those which vex the last moments of Antigone. The strength of exaltation has passed away; her clear intelligence cannot refuse to acknowledge that the actual results of doing right are in seeming conflict with the faith which was the sanction of the deed. It is worthy of notice that only at one moment of the drama does Antigone speak lightly of the penalty which she has deliberately incurred. That is at the moment when, face to face with Creon, she is asserting the superiority of the divine law. Nor does she, even then, speak lightly of death in itself; she only says that it is better than a life like hers; for at that moment she feels the whole burden of the sorrows which have fallen upon her race,—standing, as she does, before the man who has added the last woe. The tension of her mind is at the highest. But nowhere else does she speak as one who had sought death because weary of life; on the contrary, we can see that that life was dear to her, who must die young, 'without a portion in the chant that brings the bride.' It is a perfectly sane mind which has chosen death, and has chosen it only because the alternative was to neglect a sacred duty.

A comparison with other dramatists may serve to illustrate what Sophocles has gained by thus allowing the temporary

strength of excitement to pass off before the end, leaving the permanent strength of the character to wrestle with this pain and doubt. In Alfieri's play of the same name, Antigone shows no touch of human weakness; as death approaches, she seems more and more impatiently eager for it; she says to Creon's guards, who are leading her to her doom,—

> Let us make better speed; so slow a step
> Ill becomes her who has at length just reach'd
> The goal so long desired... Perhaps ye, O guards,
> May feel compassion for my fate?... Proceed.
> Oh terrible Death, I look thee in the face,
> And yet I tremble not[1].

In Massinger's *Virgin Martyr*, again, consider the strain in which Dorothea addresses Theophilus, the persecutor of the Christians, who has doomed her to torture and death:—

> Thou fool!
> That gloriest in having power to ravish
> A trifle from me I am weary of,
> What is this life to me? Not worth a thought;
> Or, if it be esteem'd, 'tis that I lose it
> To win a better: even thy malice serves
> To me but as a ladder to mount up
> To such a height of happiness, where I shall
> Look down with scorn on thee and on the world.

The dramatic effect of such a tone, both in Alfieri's Antigone and in Massinger's Dorothea, is to make their fate not more, but less, pathetic; we should feel for them more if they, on their part, seemed to feel a little 'what 'tis to die, and to die young,'— as Theophilus says to Dorothea. On the other hand, M. Casimir Delavigne, in his *Messéniennes*, is Sophoclean where he describes the last moments of Joan of Arc:

> Du Christ, avec l'ardeur, Jeanne baisait l'image;
> Ses longs cheveux épars flottaient au gré des vents:
> Au pied de l'échafaud, sans changer de visage,
> Elle s'avançait à pas lents.

[1] C. Taylor's translation.

Tranquille elle y monta ; quand, debout sur le faîte,
Elle vit ce bûcher, qui l'allait dévorer,
Les bourreaux en suspens, la flamme déja prête,
Sentant son cœur faillir, elle baissa la tête,
Et se prit à pleurer[1].

So it is that the Antigone of Sophocles, in the last scene of her life, feels her heart fail, bows her head, and weeps ; but the first verse of the passage just quoted suggests a difference which makes the Greek maiden the more tragic figure of the two : when Antigone looked to heaven, she could find no certain comfort.

Thus has Sophocles created a true heroine ; no fanatic enamoured of martyrdom, no virago, but a true woman, most tender-hearted, most courageous and steadfast ; whose sense of duty sustains her in doing a deed for which she knows that she must die ;—when it has been done, and death is at hand, then, indeed, there is a brief cry of anguish from that brave and loving spirit ; it is bitter to die thus : but human sympathy is denied to her, and even the gods seem to have hidden their faces. Nowhere else has the poetry of the ancient world embodied so lofty or so beautiful an ideal of woman's love and devotion. The Macaria of Euripides resigns her life to save the race of the Heracleidae ; his Iphigeneia, to prosper the course of the Greek fleet ; his Alcestis, to save the life of her husband. In each of these cases, a divine voice had declared that some one must die ; in each, the heroism required was purely passive ; and in each a definite gain was promised,—for it was at least a pious opinion in the wife of Admetus (when all his other friends had declined his request that some of them would oblige him by dying for him[2]) to think that his survival would be a gain. Not one of these Euripidean heroines, pathetic though they be, can for a moment be ranked with Fedalma in George Eliot's *Spanish Gypsy*, when

[1] Quoted by M. Patin in his *Études sur les Tragiques grecs*, vol. II., p. 271.

[2] Has the total absence of the sense of humour, in its disastrous effect upon tragic pathos, ever been more wonderfully illustrated than by Euripides in those lines of the *Alcestis*?—*πάντας δ' ἐλέγξας καὶ διεξελθὼν φίλους, | πατέρα, γεραιάν θ' ἥ σφ' ἔτικτε μητέρα, | οὐχ ἥῦρε πλὴν γυναικὸς ὅστις ἤθελε | θανεῖν πρὸ κείνου μηδ' ἔτ' εἰσορᾶν φάος.* (vv. 15 ff.)

she accepts what seems worse than death for the sake of benefits to her race which are altogether doubtful ;—

'my soul is faint—
Will these sharp pains buy any certain good?'

But Antigone is greater than Fedalma. There was no father, no Zarca, at Antigone's side, urgently claiming the sacrifice,—on the contrary, there was a sister protesting against it ; Antigone's choice was wholly free ; the heroism which it imposed was one of doing as well as suffering ; and the sole reward was to be in the action itself.

§ 15. The character of Creon, as Sophocles draws it in this play, may be regarded in somewhat different lights. It is interesting, then, to inquire how the poet meant it to be read. According to one view, Creon is animated by a personal spite against both Polyneices and Antigone ; his maxims of state-policy are mere pretexts. This theory seems mistaken. There is, indeed, one phrase which might suggest previous dissensions between Creon and Antigone (v. 562). It is also true that Creon is supposed to have sided with Eteocles when Polyneices was driven into exile. But Sophocles was too good a dramatist to lay stress on such motives in such a situation. Rather, surely, Creon is to be conceived as entirely sincere and profoundly earnest when he sets forth the public grounds of his action. They are briefly these. Anarchy is the worst evil that can befall a State : the first duty of a ruler is therefore to enforce law and maintain order. The safety of the individual depends on that of the State, and therefore every citizen has a direct interest in obedience. This obedience must be absolute and unquestioning. The ruler must be obeyed 'in little things and great, in just things *and unjust*' (v. 667). That is, the subject must never presume to decide for himself what commands may be neglected or resisted. By rewarding the loyal and punishing the disloyal, a ruler will promote such obedience. Creon.

Creon puts his case with lucidity and force. We are reminded of that dialogue in which Plato represents Socrates, on the eve of execution, as visited in prison by his aged friend Crito, who comes to tell him that the means of escape have been provided, Comparison with Plato's *Crito*.

and to urge that he should use them. Socrates imagines the Laws of Athens remonstrating with him: 'Do you imagine that a State can subsist, in which the decisions of law are set aside by individuals?' And to the plea that 'unjust' decisions may be disobeyed, the Laws rejoin,—'Was *that* our agreement with you? Or were you to abide by the sentence of the State?' When Antigone appeals to the laws of Hades (v. 451), might not Creon's laws, then, say to her what the laws of Athens say with regard to the hypothetical flight of Socrates:—'We shall be angry with you while you live, and our brethren, the Laws in the world below, will receive you as an enemy; for they will know that you have done your best to destroy us'?

Plato, it has been truly said, never intended to answer the question of casuistry, as to when, if ever, it is right to break the city's law. But at least there is one broad difference between the cases supposed in the *Crito* and the *Antigone*. Antigone had a positive religious duty, about which there was no doubt at all, and with which Creon's law conflicted. For Socrates to break prison might be justifiable, but could not be described as a positive religious duty; since, however much good he might feel confident of effecting by preserving his life, he was at least morally entitled to think that such good would be less than the evil of the example. Creon is doing what, in the case of Socrates, Athens did not do,—he is invading the acknowledged province of religion. Not that he forgets the existence of the gods: he reveres them in what he believes to be the orthodox way[1]. But he assumes that under no imaginable circumstances can the gods disapprove of penalties inflicted on a disloyal citizen. Meanwhile his characteristic tendency 'to do everything too much' has led him into a step which renders this assumption disastrous. He punishes Polyneices in a manner which violates religion.

Creon's attitude towards Antigone.

In Antigone, again, he sees anarchy personified, since, having disobeyed, she seems to glory therein (v. 482). Her defence is unmeaning to him, for her thoughts move in a different region from his own. Sophocles has brought this out with admirable

[1] See especially the note on 1044.

skill in a short dialogue between Creon and Antigone (508–525): we see that he cannot get beyond his principle of State rewards and punishments; she is speaking foolishness to him—as, indeed, from the first she had felt the hopelessness of their understanding each other (469 f., 499 f.). As this dialogue serves to show Creon's unconsciousness of the frontier between divine and human law, so his scene with Haemon brings out his incapacity to appreciate the other great motive of Antigone's conduct,—sisterly piety. Creon regards the Family almost exclusively in one aspect; for him it is an institution related to the State as the gymnasium to the stadium; it is a little State, in which a man may prove that he is fit to govern a larger one.

Creon's temper is hasty and vehement. He vows that Haemon 'shall not save those two girls from their doom'; but, when the Chorus pleads for Ismene, he quickly adds that he will spare *her*,—'thou sayest well' (770 f.). We also notice his love of hyperbole (1039 ff.). But he is not malevolent. He represents the rigour of human law,—neither restricted by the sense of a higher law, nor intensified by a personal desire to hurt. He has the ill-regulated enthusiasm of a somewhat narrow understanding for the only principle which it has firmly grasped.

§ 16. Such, then, are the general characteristics which mark the treatment of this subject by Sophocles. In a drama of rare poetical beauty, and of especially fine psychology, he has raised the question as to the limit of the State's authority over the individual conscience. It belongs to the essence of the tragic pathos that this question is one which can never be answered by a set formula. Enough for Antigone that she finds herself in a situation where conscience leaves her no choice but to break one of two laws, and to die.

These distinctive qualities of the play may be illustrated by a glance at the work of some other poets. The *Antigone* of Euripides is now represented only by a few small fragments, and its plot is uncertain. It would seem, however, that, when Antigone was caught in the act of burial, Haemon was assisting her, and that the play ended, not with her death, but with her

Euripides.

marriage[1]. Some of the fragments confirm the belief that the
Attius. love-motive was prominent[2]. The Roman poet Attius (*c.* 140 B.C.) also wrote an *Antigone*. The few remaining verses—some of which have lived only because Vergil imitated them—indicate

[1] All that we know as to the plot is contained in the first Argument to this play (see p. 3 below, and notes on p. 4): 'The story has been used also by Euripides in his *Antigone*; only there she is detected with Haemon, and is given in marriage, and bears a son Maion.' In the scholia at the end of L we also read, 'this play differs from the *Antigone* of Euripides in the fact that, there, she was detected through the love of Haemon, and was given in marriage; while here the issue is the contrary' (*i.e.* her death). That this is the right rendering of the scholiast's words—*φωραθεῖσα ἐκείνη διὰ τὸν Αἵμονος ἔρωτα ἐξεδόθη πρὸς γάμον*—seems probable from a comparison with the statement in the Argument; though others have understood, 'she was detected, and, owing to the love of Haemon, given in marriage.' She was detected, not, as in the play of Sophocles, directly by Creon's guards, but (in some way not specified) through the fact that Haemon's love for her had drawn him to her side.

Welcker (*Griech. Trag.* II. pp. 563 ff.) has sought to identify the *Antigone* of Euripides with the plot sketched by Hyginus in *Fab.* 72. Antigone having been detected, Haemon had been commissioned by Creon to slay her, but had saved her, conveying her to a shepherd's home. When Maion, the son of their secret marriage, had grown to man's estate, he visited Thebes at a festival. This was the moment (Welcker thinks) at which the *Antigone* of Euripides began. Creon noted in Maion a certain mark which all the offspring of the dragon's seed (*σπαρτοί*) bore on their bodies. Haemon's disobedience was thus revealed; Heracles vainly interceded with Creon; Haemon slew his wife Antigone and then himself.

But surely both the author of the Argument and the scholiast clearly imply that the marriage of Antigone was contained in the play of Euripides, and formed its conclusion. I therefore agree with Heydemann (*Ueber eine nacheuripideische Antigone*, Berlin, 1868) that Hyginus was epitomising some otherwise unknown play.

M. Patin (*Études sur les Tragiques grecs*, vol. II. p. 277) remarks that there is nothing to show whether the play of Euripides was produced before or after that of Sophocles. But he has overlooked a curious and decisive piece of evidence. Among the scanty fragments of the Euripidean *Antigone* are these lines (Eur. fr. 165, Nauck); —*ἄκουσον· οὐ γὰρ οἱ κακῶς πεπραγότες | σὺν ταῖς τύχαισι τοὺς λόγους ἀπώλεσαν*. This evidently glances at the *Antigone* of Sophocles, vv. 563 f., where Ismene says, *οὐδ' ὃς ἂν βλάστῃ μένει | νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται*. (For similar instances of covert criticism, see n. on *O. C.* 1116.)

[2] Eur. fr. 160, 161, 162 (Nauck). The most significant is fr. 161, probably spoken by Haemon:—*ἥρων· τὸ μαίνεσθαι δ' ἄρ' ἦν ἔρως βροτοῖς*.—Another very suggestive fragment is no. 176, where the speaker is evidently remonstrating with Creon:—'Who shall pain a rock by thrusting at it with a spear? And who can pain the dead by dishonour, if we grant that they have no sense of suffering?' This is characteristic of the difference between the poets. Sophocles never urges the *futility* of Creon's vengeance, though he does touch upon its ignobleness (v. 1030).

eloquence and spirit, but give no clue to the plot[1]. Statius, in his epic *Thebaid*, departs widely from the Attic version of the story. Argeia, the widow of Polyneices, meets Antigone by night at the corpse. Each, unknown to the other, has come to do the same task; both are put to death by Creon,—'ambae hilares et mortis amore superbae[2].' This rapturous welcoming of death is, as we have seen, quite in the manner of Massinger and Alfieri, but not at all in that of Sophocles. Statius.

Alfieri's *Antigone* (published in 1783) follows Statius in associating Argeia with Antigone; besides whom there are only two other actors, Creon and Haemon. The Italian poet has not improved upon the Greek. There are here two heroines, with very similar parts, in performing which they naturally utter very similar sentiments. Then Alfieri's Creon is not merely a perverse despot of narrow vision, but a monster of wickedness, who, by a thought worthy of Count Cenci, has published the edict for the express purpose of enticing Antigone into a breach of it. Having doomed her to die, he then offers to pardon her, if she will marry his son (and so unite the royal line with his own); but Antigone, though she esteems Haemon, declines to marry the son of such a parent. So she is put to death, while Argeia is sent back to Argos; and Haemon kills himself. It is not altogether unprofitable to be reminded, by such examples, what the theme of Sophocles could become in other hands. Alfieri.

§ 17. A word may be added regarding treatments of the subject in works of art, which are not without some points of literary interest. Baumeister reproduces two vase-paintings, both curious[3]. The first[4] represents a group of three figures,—the Vase-paintings.

[1] Only six fragments remain, forming, in all, ten (partly incomplete) lines: Ribbeck, *Trag. Rom. Frag.* p. 153 (1871). The Ismene of Attius said to her sister (fr. 2), *quanto magis te isti modi esse intellego, | Tanto, Antigona, magis me par est tibi consulere et parcere:* with which Macrobius (*Sat.* 6. 2. 17) compares Verg. *Aen.* 12. 19 *quantum ipse feroci | Virtute exsuperas, tanto me impensius aecum est | Consulere atque omnes metuentem expendere casus.* Again, he notes (*Sat.* 6. 1. 59) fr. 5, *iam iam neque di regunt | Neque profecto deum supremus rex [res] curat hominum*, as having an echo in *Aen.* 4. 371 *iamiam nec maxima Iuno | Nec Saturnius haec oculis pater aspicit aequis.* This latter fragment of Attius is well compared by Ribbeck with Soph. *Ant.* 921 ff.: the words were doubtless Antigone's.

[2] Stat. *Theb.* 12. 679.

[3] *Denkmäler*, pp. 83 f.

[4] From Gerhard, *Ant. Bildw.* Taf. 73.

central figure being an old man who has just doffed the mask of a young maiden,—while a guard, spear in hand, seizes him by the neck. This is explained as a comic parody of Antigone's story; she has sent an old servant to perform the task in her stead, and he, when confronted with Creon, drops his disguise. The other vase-painting[1],—of perhaps *c.* 380—300 B.C.,—represents Heracles interceding with Creon, who is on the hero's right hand, while Antigone and Haemon are on his left. Eurydicè, Ismene, and a youth (perhaps Maion, the offspring of Antigone's marriage with Haemon) are also present. Klügmann[2] refers this picture to the lost play of Euripides. Heydemann[3] (with more probability, I think) supposes it to represent a scene from an otherwise unknown drama, of which he recognises the plot in Hyginus (*Fab.* 72). It is briefly this:—Haemon has disobeyed Creon by saving Antigone's life; Heracles intercedes with Creon for Haemon, but in vain; and the two lovers commit suicide. Professor Rhousopoulos, of Athens, in a letter to the French Academy[4] (1885), describes a small fragment of a ceramic vase or cup, which he believes to have been painted in Attica, about 400—350 B.C., by (or after) a good artist. The fragment shows the beautiful face of a maiden,—the eyes bent earnestly on some object which lies before her. This object has perished with the rest of the vase. But the letters ΕΙΚΗΣ remain; and it is certain that the body of Polyneices was the sight on which the maiden was gazing. As Prof. Rhousopoulos ingeniously shows, the body must have been depicted as resting on sloping ground,—the lowest slope, we may suppose, of the hill upon which the guards sat (v. 411). The moment imagined by the artist may have been that at which Antigone returned, to find that the body had been again stripped of dust (v. 426). The women of ancient Thebes are said to have been distinguished for stature no less than beauty; and the artist of the vase appears to have given Antigone both characteristics.

[1] *Mon. Inst.* x. 27.

[2] *Ann. Inst.* 176, 1876.

[3] See footnote above, p. xxxviii, note 1 (3rd paragraph).

[4] Περὶ εἰκόνος Ἀντιγόνης κατὰ ἀρχαῖον ὄστρακον, μετὰ ἀπεικονίσματος. I am indebted to the kindness of Professor D'Ooge, late Director of the American School at Athens, for an opportunity of seeing this letter.

§ 18. It is not, however, in the form of painting or of sculpture that Art has furnished the *Antigone* with its most famous and most delightful illustration. Two generations have now been so accustomed to associate this play with the music of Mendelssohn that at least a passing notice is due to the circumstances under which that music was composed; circumstances which, at a distance of nearly half a century, possess a peculiar interest of their own for these later days of classical revivals. After Frederick William IV. had come to the Prussian throne in June, 1840, one of his first acts was to found at Berlin the Academy of Arts for Painting, Sculpture, Architecture, and Music; Mendelssohn, who was then thirty-two, became the first Director of the department of Music, in the spring of 1841. The King had conceived the wish to revive some of the masterpieces of Greek Tragedy,—a project which the versatile poet Tieck, then on the confines of old age, encouraged warmly; none the less so, it would seem, because his own youth had been so vigorously identified with the protests of the Romantic school against classical restraint. Donner had recently published his German translation of Sophocles, 'in the metres of the original,' and the *Antigone* was chosen for the experiment. Mendelssohn accepted with enthusiasm the task of writing the music. The rapidity with which he worked may be estimated from the fact that Sept. 9, 1841, seems to have been about the date at which Tieck first broached the idea to him, and that the first full stage rehearsal took place some six weeks later,—on October 22nd. The success of the music in Germany seems to have been immediate and great; rather more than could be said of the first performance in London, when the *Antigone*, with the new music, was brought out at Covent Garden, on Jan. 2, 1845. The orchestra on that occasion, indeed, had a conductor no less able than the late Sir G. Macfarren; but the Chorus was put on the stage in a manner of which a graphic memorial has been preserved to us[1]. It may be added that the Covent

Mendelssohn.

[1] On March 25, 1845, Mendelssohn wrote to his sister:—'See if you cannot find *Punch* for Jan. 18 [1845]. It contains an account of Antigone at Covent Garden, with illustrations,—especially a view of the Chorus which has made me laugh for

Garden stage-manager improved the opportunity of the joyous 'dance-song' to Dionysus (vv. 1115—1154) by introducing a regular ballet.

To most lovers of music Mendelssohn's *Antigone* is too familiar to permit any word of comment here; but it may perhaps be less superfluous to remark a fact which has been brought under the writer's notice by an accomplished scholar[1]. For the most part, the music admits of having the Greek words set to it in a way which shows that Mendelssohn, while writing for Donner's words, must have been guided by something more than Donner's imitation of the Greek metres; he must also have been attentive, as a general rule, to the Greek text.

Date of the play.

§ 19. The question as to the date of the *Antigone* has a biographical no less than a literary interest. It is probable that the play was first produced at the Great Dionysia towards the end of March, 441 B.C. This precise date is, indeed, by no means certain; but all the evidence indicates that, at any rate, the years 442 and 441 B.C. give the probable limits. According to the author of the first Argument to the play[2], the success of the *Antigone* had led to Sophocles obtaining the office of general, which he held in an expedition against Samos. Athens sent two expeditions to Samos in 440 B.C. (1) The occasion of the first expedition was as follows. Samos and Miletus had been at war for the possession of Prienè, a place on the mainland not far from Miletus. The Milesians, having been worsted, denounced the Samians to the Athenians; who required that both parties should submit their case at Athens. This the Samians refused to do. The Athenians then sent forty ships to Samos,—put down the oligarchy there,—and established a democracy in its place[3]. (2) The second expedi-

three days.' In his excellent article on Mendelssohn in the *Dictionary of Music*, Sir G. Grove has justly deemed this picture worthy of reproduction.

[1] Mr George Wotherspoon, who has practically demonstrated the point by setting the Greek words to the music for the Parodos (vv. 100—161). It is only in the last antistrophe, he observes, that the 'phrasing' becomes distinctly modern, and less attentive to the Greek rhythms than to harmonic effects.

[2] See below, p. 3.

[3] The Greek life of Sophocles says that he served as general 'in the war against the Anaeans' (*ἀναίους*). Anaea was a place on the mainland, near Prienè. Boeckh

tion had to deal with Samos in open rebellion. The Samian oligarchs had come back,—overthrown the new democracy,—and proclaimed a revolt from Athens, in which Byzantium joined. Pericles was one of the ten generals for the year. He sailed at once to Samos, with sixty ships. All his nine colleagues went with him. When they reached Samos, sixteen of the sixty ships were detached on special service,—partly to watch the Carian coast, partly to summon aid from the two great islands to the north, Chios and Lesbos. Sophocles, who was one of the ten generals, was sent on the mission to these islands. The strategia of Sophocles.

'I met Sophocles, the poet, at Chios, when he was sailing as general to Lesbos.' These are the words of Ion, the poet and prose-writer—who was only some twelve years younger than Sophocles—in a fragment preserved by Athenaeus[1]. The occasion of the meeting was a dinner given to Sophocles at Chios by Hermesilaus, a friend of his who acted as Athenian 'proxenus' there. Now, there is not the smallest real ground for questioning the genuineness of this fragment[2]. And its genuineness is confirmed by internal evidence. Sophocles said at the dinner-party,—alluding to a playful *ruse* by which he had amused the company,—that he was practising generalship, as Pericles had said that he was a better poet than general. The diplomatic mission to Chios and Lesbos was a service in which

supposes that the first expedition was known as 'the Anaean war,' and that Sophocles took part in it as well as in the second expedition. To me, I confess, there seems to be far more probability in the simple supposition that *ἀναίους* is a corruption of *σαμίους*.

[1] p. 603 E. Müller, *Frag. Hist.* II. 46.

[2] Arguments against the genuineness have been brought, indeed, by Fr. Ritter (*Vorgebliche Strategie d. Sophokles gegen Samos*: Rhein. Mus., 1843, pp. 187 ff.). (1) Ion represents Sophocles as saying,—Περικλῆς *ποιεῖν* με *ἔφη*, *στρατηγεῖν* δ' *οὐκ ἐπίστασθαι*. Sophocles (Ritter argues) would have said *φησί*, not *ἔφη*, if Pericles had been alive. The forger of the fragment intended it to refer to the revolt of Lesbos in 428 B.C.,—forgetting that Sophocles would then be 78. But we reply:—The tense, *ἔφη*, can obviously refer to the particular occasion on which the remark was made: 'Pericles *said* so [when I was appointed, or when we were at Samos together].' (2) Ion says of Sophocles, *οὐ ῥεκτήριος ἦν*. This (says Ritter) implies that Sophocles was dead; who, however, long survived Ion. [Ion was dead in 421 B.C., Ar. *Pax* 835.] But here, again, the tense merely refers to the time at which the writer received the impression. We could say of a living person, 'he was an agreeable man'—meaning that we found him so when we met him.

Pericles might very naturally utilize the abilities of his gifted, though unmilitary colleague. There is another trait which has not (to my knowledge) been noticed, but which seems worth remarking, as the coincidence is one which is not likely to have been contrived by a forger. It is casually mentioned that, at this dinner-party, an attendant was standing 'near the fire,' and the couch of Sophocles, the chief guest, was also near it. The warm season, then, had not begun. Now we know that Pericles sailed for Samos early in 440 B.C., before the regular season for navigation had yet opened[1].

If the fragment of Ion is authentic, then it is certain that Sophocles held the strategia, and certain also that he held it in 440 B.C.: for Ion's mention of Lesbos cannot possibly be referred to the revolt of that island from Athens in 428 B.C. Apart from the fragment of Ion, however, there is good Attic authority for the tradition. Androtion, whose *Atthis* was written about 280 B.C., gave the names of the ten generals at Samos on this occasion. His list[2] includes Pericles, and 'Sophocles, the poet, of Colonus.'

[1] See Curtius, *Hist. Gr.* II. 472 (Eng. tr.).

[2] This fragment of Androtion has been preserved by the schol. on Aristeides, vol. 3, p. 485 (Dind.). Müller, *Frag. Hist.* IV. 645. The names of two of the ten generals are wanting in the printed texts, but have since been restored, from the MS., by Wilamowitz, *De Rhesi Scholiis*, p. 13 (Greifswald, 1877).

I have observed a remarkable fact in regard to Androtion's list, which ought to be mentioned, because it might be urged against the authenticity of the list, though (in my opinion) such an inference from it would be unfair.

Androtion gives (1) the names, (2) the demes of the Generals, but *not* their tribes. The regular order of precedence for the ten Cleisthenean tribes was this:— 1. Erectheis. 2. Aegeis. 3. Pandionis. 4. Leontis. 5. Acamantis. 6. Oeneis. 7. Cecropis. 8. Hippothontis. 9. Aeantis. 10. Antiochis. Now take the demes named by Androtion. His list will be found to follow this order of the ten tribes,— with one exception, and it is in the case of Sophocles. His deme, Colonus, belonged to the Antiochis, and therefore his name ought to have come last. But Androtion puts it second. The explanation is simple. When the ten tribes were increased to twelve, by the addition of the Antigonis and Demetrias (in or about 307 B.C.), some of the demes were transferred from one tribe to another. Among these was the deme of Colonus. It was transferred from the Antiochis, the tenth on the roll, to the Aegeis, the second on the roll. Hence Androtion's order is correct for his own time (*c.* 280 B.C.), but not correct for 440 B.C. It is quite unnecessary, however, to infer that he invented or doctored the list. It is enough to suppose that he re-adjusted the order, so as to make it consistent in the eyes of his contemporaries.

Later writers refer to the poet's strategia as if it were a generally accepted fact[1].

Had the play any bearing upon the poet's appointment?

§ 20. We have next to ask,—What ground is there for connecting this strategia of Sophocles with the production of his *Antigone?* The authority for such a connection is the first Argument to the play. This is ascribed to Aristophanes of Byzantium (*c.* 200 B.C.), but is more probably of later origin (see p. 3). It says;—'They say (*φασί*) that Sophocles was appointed to the strategia which he held at Samos, because he had distinguished himself by the production of the *Antigone*.' Here, as so often elsewhere, the phrase, 'they say,' is not an expression of doubt, but an indication that the story was found in several writers. We know the names of at least two writers in whose works such a tradition would have been likely to occur. One of them is Satyrus (*c.* 200 B.C.), whose collection of biographies was used by the author of the Life of Sophocles[2]; the other—also quoted in the Life—is Carystius of Pergamum, who lived about 110 B.C., and wrote a book, Περὶ διδασκαλιῶν—'Chronicles of the Stage'—which Athenaeus cites. At the time when these works —and there were others of a similar kind—were compiled, old and authentic lists of Athenian plays, with their dates, appear to have been extant in such libraries as those of Alexandria and Pergamum. When, therefore, we meet with a tradition,—dating at least from the second century B.C.,—which affirms that the strategia of Sophocles was due to his *Antigone*, one inference, at least, is fairly secure. We may believe that the *Antigone* was known to have been produced earlier than the summer of 441 B.C. For, if Sophocles was strategus in the early spring of 440 B.C., he must have been elected in May, 441 B.C. The election of the

[1] The Argument to this play, and the Βίος Σοφοκλέους, have already been cited. See also (1) Strabo 14. p. 638 Ἀθηναῖοι δὲ...πέμψαντες στρατηγὸν Περικλέα καὶ σὺν αὐτῷ Σοφοκλέα τὸν ποιητὴν κακῶς διέθηκαν ἀπειθοῦντας τοὺς Σαμίους. (2) Schol. on Ar. *Pax* 696 λέγεται δὲ ὅτι ἐκ τῆς στρατηγίας τῆς ἐν Σάμῳ ἠγυρίσατο (ὁ Σοφοκλῆς). (3) Suidas *s.v.* Μέλητος [but referring to the Samian Μέλισσος: cp. Diog. L. 9. 24] ὑπὲρ Σαμίων στρατηγήσας ἐναυμάχησε πρὸς Σοφοκλῆν τὸν τραγικόν, ὀλυμπιάδι πδ' (Ol. 84=444—441 B.C.).—The theory that Sophocles the poet was confused with Sophocles son of Sostratides, strategus in 425 B.C. (Thuc. 3. 115), is quite incompatible with the ancient evidence.

[2] See Introduction to the *Oed. Col.*, § 18, p. xli.

ten strategi was held annually, at the same time as the other official elections (*ἀρχαιρεσίαι*), in the month of Thargelion, at the beginning of the ninth prytany of the civic year.[1] Further, we may conclude that the *Antigone* had not been produced at any long interval before May, 441 B.C. Otherwise the tradition that the play had influenced the election—whether it really did so or not—would not have seemed probable.

Assuming, then, that the *Antigone* was brought out not long before Sophocles obtained the strategia, we have still to consider whether there is any likelihood in the story that his election was influenced by the success of the play. At first sight, a modern reader is apt to be reminded of the man of letters who, in the opinion of his admirer, would have been competent, at the shortest notice, to assume command of the Channel Fleet. It may appear grotesque that an important State should have rewarded poetical genius by a similar appointment. But here, as in other cases, we must endeavour to place ourselves at the old Athenian point of view. The word 'general,' by which we render 'strategus,' suggests functions purely military, requiring, for their proper discharge, an elaborate professional training. Such a conception of the Athenian strategia would not, however, be accurate. The ten strategi, chosen annually, formed a board of which the duties were primarily military, but also, in part, civil. And, for the majority of the ten, the military duties were usually restricted to the exercise of control and supervision at Athens. They resembled officials at the War Office, with some added functions from the province of the Home Office. The number of strategi sent out with an army or a fleet was, at this period, seldom more than three. It was only in grave emergencies that all the ten strategi went on active service together. In May, 441 B.C.,—the time, as it seems, when Sophocles was elected,—no one could have foreseen the great crisis at Samos. In an ordinary year Sophocles, as one of the strategi, would not

[1] According to [Arist.] *Ἀθ. Πολ.* 44 § 4 the elections were held after the sixth prytany and might therefore have been over a month before the Great Dionysia. Either the story of Sophocles' election must be false or the elections in Sophocles' time or in that particular year were held later, *e.g.* on account of unfavourable omens (see Sandys' note, p. 165, on the passage).

necessarily have been required to leave Athens. Among his nine colleagues there were doubtless, besides Pericles, one or two more possessed of military aptitudes, who would have sufficed to perform any ordinary service in the field. Demosthenes—in whose day only one of the ten strategi was ordinarily commissioned for war—describes the other nine as occupied, among other things, with arranging the processions for the great religious festivals at Athens[1]. He deplores, indeed, that they should be so employed; but it is certain that it had long been one duty of these high officials to help in organising the great ceremonies. We are reminded how suitable such a sphere of duty would have been for Sophocles,—who is said to have led in his boyhood the Chorus that celebrated the victory of Salamis,—and we seem to win a new light on the meaning of his appointment to the strategia. In so far as a strategus had to do with public ceremonies and festivals, a man with the personal gifts of Sophocles could hardly have strengthened his claim better than by a brilliant success at the Dionysia. The mode of election was favourable to such a man. It was by show of hands in the Ecclesia. If the *Antigone* was produced at the Great Dionysia, late in March, 441 B.C., it is perfectly intelligible that the poet's splendid dramatic triumph should have contributed to his election in the following May. It is needless to suppose that his special fitness for the office was suggested to his fellow-citizens by the special maxims of administration which he ascribes to Creon,—a notion which would give an air of unreality,—verging, indeed, on comedy,—to a result which appears entirely natural when it is considered in a larger way[2].

[1] Dem. or. 4 § 26.

[2] One of Aelian's anecdotes (*Var. Hist.* 3. 8) is entitled, ὅτι ὁ Φρύνιχος διά τι ποίημα στρατηγὸς ᾑρέθη. Phrynichus, he says, 'having composed suitable songs for the performers of the war-dance (πυρριχισταῖς) in a tragedy, so captivated and enraptured the (Athenian) spectators, that they immediately elected him to a military command.' Nothing else is known concerning this alleged strategia. It is possible that Phrynichus, the tragic poet of *c.* 500 B.C., was confounded by some later anecdote-monger with the son of Stratonides, general in 412 B.C. (Thuc. 8. 25), and that the story was suggested by the authentic strategia of Sophocles. At any rate, the vague and dubious testimony of Aelian certainly does not warrant us in using the case of Phrynichus as an illustration.

Internal evidence for an early date.

§ 21. The internal evidence of the *Antigone* confirms the belief that it is the earliest of the extant seven. Certain traits of composition distinguish it. (1) The division of an iambic trimeter between two or more speakers—technically called *ἀντιλαβή*—is avoided, as it is by Aeschylus. It is admitted in the other six plays. (2) An anapaest nowhere holds the first place of the trimeter. It may further be noticed that the resolution of any foot of the trimeter is comparatively rare in the *Antigone*. Including the proper names, there are less than 40 instances. A considerably higher proportion is found in later plays. (3) The use made of anapaestic verse is archaistic in three points. (*a*) The Parodos contains regular anapaestic systems (see p. 27, note on vv. 100—161). (*b*) The Chorus uses anapaests in announcing the entrance of Creon, Antigone, Ismene, Haemon. In the case of Ismene, these anapaests do not follow the stasimon, but occur in the midst of the epeisodion (see vv. 526—530). (*c*) Anapaests are also admitted, for purposes of dialogue, within an epeisodion (vv. 929—943, where the Chorus, Creon, and Antigone are the speakers). Aeschylus allowed this; but elsewhere it occurs only in the *Ajax* of Sophocles (another comparatively early play), and in the *Medea* of Euripides (431 B.C.).

Place of the play in the series of the poet's works.

§ 22. The first Argument (p. 3) ends by saying that the play 'has been reckoned as the thirty-second[1].' This statement was doubtless taken from authentic *διδασκαλίαι*—lists of performances, with their dates—which had come down from the 5th century B.C. to the Alexandrian age. The notice has a larger biographical interest than can often be claimed for such details.

[1] *λέλεκται δὲ τὸ δρᾶμα τοῦτο τριακοστὸν δεύτερον.* Bergk (*Hist. Gr. Lit.* III. p. 414) proposes to read, *δεδίδακται δὲ τὸ δρᾶμα τοῦτο τριακοστόν· δεύτερος ἦν.* He assumes that Sophocles gained the second prize, because, according to the Parian Chronicle (60), the first prize was gained by Euripides in the archonship of Diphilus (442—1 B.C.). He adds that the word *εὐδοκιμήσαντα*, applied to Sophocles in the Argument, would suit the winner of the second prize,—as Aristophanes says of his own *Δαιταλεῖς*, which gained the second prize, *ἄριστ' ἠκουσάτην* (*Nub.* 529). But two things are wanting to the probability of Bergk's conjecture, viz., (1) some independent reason for thinking that the *Antigone* was the 30th, rather than the 32nd, of its author's works; and (2) some better ground for assuming that it gained the second prize.

In 441 B.C. Sophocles was fifty-five: he died in $40\frac{6}{5}$ B.C., at ninety or ninety-one. More than 100 lost plays of his are known by name: the total number of his works might be roughly estimated at 110. It appears warrantable to assume that Sophocles had produced his works by tetralogies,—*i.e.*, three tragedies and one satyric drama on each occasion. If the number 32 includes the satyric dramas, then the *Antigone* was the fourth play of the eighth tetralogy, and Sophocles would have competed on seven occasions before 441 B.C. He is recorded to have gained the first prize at his first appearance, in 468 B.C., when he was twenty-eight. The production of 28 plays in the next 27 years would certainly argue a fair measure of poetical activity. If, on the other hand, this 32 is exclusive of satyric dramas, then the *Antigone* was the second play of the eleventh trilogy, and the whole number of plays written by the poet from 468 to 441 B.C. (both years included) was 44.

On either view, then, we have this interesting result,—that the years of the poet's life from fifty-five to ninety were decidedly more productive than the years from twenty-eight to fifty-five. And if we suppose that the number 32 includes the satyric dramas—which seems the more natural view—then the ratio of increased fertility after the age of fifty-five becomes still more remarkable. We have excellent reason, moreover, for believing that this increase in amount of production was not attended by any deterioration of quality. The *Philoctetes* and the *Coloneus* are probably among the latest works of all. These facts entitle Sophocles to be reckoned among the most memorable instances of poetical genius prolonging its fullest vigour to extreme old age, and—what is perhaps rarer still—actually increasing its activity after middle life had been left behind.

§ 23. Nothing is known as to the plays which Sophocles may have produced along with the *Antigone*. Two forms of trilogy were in concurrent use down at least to the end of the fifth century,—that in which the three tragedies were parts of one story,—and that in which no such link existed. The former was usually (though doubtless not always) employed by Aeschylus; the latter was preferred by his younger rival. Thus it is

The Theban plays—not a connected trilogy.

possible,—nay, probable,—that the two tragedies which accompanied the *Antigone* were unrelated to it in subject. Even when the Theban plays of Sophocles are read in the order of the fable, they do not form a linked trilogy in the Aeschylean sense. This is not due merely to discrepancy of detail or incompleteness of juncture. The perversely rigorous Creon of the *Antigone* is, indeed, an essentially distinct character from the ruthless villain of the *Coloneus;* the *Coloneus* describes the end of Oedipus in a manner irreconcileable with the allusion in the *Antigone* (v. 50). But, if such differences existed between the *Choephori* and the *Eumenides*, they would not affect the solidarity of the 'Oresteia.' On the other hand, it does not suffice to make the triad a compact trilogy that the *Tyrannus* is, in certain aspects, supplemented by the *Coloneus*[1], and that the latter is connected with the *Antigone* by finely-wrought links of allusion[2]. In nothing is the art of Sophocles more characteristically seen than in the fact that each of these three masterpieces—with their common thread of fable, and with all their particular affinities—is still, dramatically and morally, an independent whole.

[1] See Introd. to *Oed. Col.* p. xxi. § 3.

[2] See *Oed. Col.* 1405—1413, and 1770—1772.

Manuscripts. Editions and Commentaries.

§ 1. In this play, as in the others, the editor has used the Autotype Facsimile of L (published by the London Hellenic Society in 1885); and, with its aid, has endeavoured to render the report of that manuscript as complete and exact as possible. In some instances, where discrepancies existed between previous collations, the facsimile has served to resolve the doubt; in a few other cases, it has availed to correct errors which had obtained general currency: the critical notes on 311, 375, 770, 1098, 1280 will supply examples. The Laurentian MS (L).

The MSS., besides L, to which reference is made, are:—A (13th cent.), E (ascribed to 13th cent., but perhaps of the 14th), T (15th cent.), V (late 13th or early 14th), V^2 (probably 14th), with the following 14th century MSS.,—V^3, V^4, Vat., Vat. b, L^2, R. Some account of these has been given in the Introduction to the *Oedipus Tyrannus*; cp. also the Introd. to the *Oed. Col.* p. xlix. A few references are also made to an Augsburg MS. (Aug. b, 14th cent.), to Dresd. a (cod. 183, 14th cent.), and to M^4 (Milan, Ambrosian Library, cod. C. 24 sup., 15th cent.). The symbol 'r' is occasionally used in the critical notes to denote 'one or more of the MSS. other than L'. The advantages of such a symbol are twofold: (1) the note can often be made shorter and simpler; (2) the paramount importance of L is thus more clearly marked, and, so far, the relative values of the documents are presented to the reader in a truer perspective. But this symbol has been employed only in those cases where no reason existed for a more particular statement. Other MSS.

§ 2. The *Antigone* furnishes three instances in which the older scholia do what they rarely do for the text of Sophocles,—give a certain clue to a true reading which all the MSS. have lost. One is *'φάπτουσα* in v. 40; another, *φονώσαισιν* in v. 117; the third, *δεδραγμένος* in v. 235. Readings due to the Scholia.

Points bearing on the relation of L to the other MSS.

§ 3. Again, this play presents some points of curious interest in regard to the much-discussed question whether L is the source from which all other known MSS. of Sophocles have been derived.

(1) There are two places in which an apparently true reading has been preserved by some of the later MSS., while L has an apparently false one. The first example is in v. 386, where L has εἰς μέσον, while A and others have εἰς δέον. Some editors, indeed, prefer εἰς μέσον: but A's reading seems far preferable (see comment.). The other example is clearer. In v. 831 L has τάκει, a manifest error, occasioned by τακομέναν shortly before. The true reading, τέγγει, is in A and other of the MSS. later than L.

(2) Verse 1167, ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν, is in none of the MSS. It is supplied by Athenaeus 7. 280 C, who quotes vv. 1165—1171. The earliest printed edition which contains it is that of Turnebus (Paris, 1553 A.D.). Now Eustathius (p. 957. 17) quotes v. 1165 (partly) and v. 1166,—remarking that, after v. 1166, 'the careful copies' (τὰ ἀκριβῆ ἀντίγραφα) give the verse ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν. Eustathius wrote in the second half of the 12th century: L was written in the first half of the eleventh century. It would be a very forced explanation to suppose that Eustathius, in speaking of τὰ ἀκριβῆ ἀντίγραφα, meant those MSS. of Sophocles on which Athenaeus, some 1000 years before, had relied for his quotation; or, again, those MSS. of Athenaeus in which Eustathius found it. According to the natural (or rather, the necessary) sense of the words, Eustathius is referring to MSS. of Sophocles extant in his own time. But did his memory deceive him, leading him to ascribe to MSS. of Sophocles what he had seen in Athenaeus? This, again, would be a very bold assumption. His statement has a *prima facie* claim to acceptance in its plain sense. And if his statement is accepted, it follows that, when L was written (in the first half of the eleventh century), two classes of MSS. of Sophocles could be distinguished by the presence or absence of verse 1167. But that verse is absent from every MS. of Sophocles now known. If, therefore, L was not the common parent of the rest, at any rate that parent (or parents) agreed with L in this striking defect, which (according to Eustathius) could have been corrected from other MSS. known in the twelfth century. There is no other instance in which a fault, now universal in the MSS. of Sophocles, is thus alleged to have been absent from a MS. or MSS. extant after the date at which L was written. Whatever construction may be placed on the statement of Eustathius, it is certain that it deserves to be carefully noted.

§ 4. Another noteworthy fact is the unusually large number of passages in which the MSS. of the *Antigone* vary from the quotations made by ancient writers. In every one of these instances (I think) our MSS. are right, and the ancient citation is wrong: though there are some cases in which modern scholars have thought otherwise. See the critical notes on vv. 186, 203, 223 (with commentary), 241, 292 (with note in Appendix), 324, 456, 457, 563, 564, 678, 742, 911 f., 1037, 1167. The MSS. *versus* ancient citations.

§ 5. Among the interpolations which modern criticism has suspected, there is one which is distinguished from the rest alike by extent and by importance. This is the passage, founded on Herodotus 3. 119, in Antigone's last speech. I concur in the opinion of those who think that this passage,—*i.e.*, vv. 904—920,—cannot have stood in the text as Sophocles left it. The point is one of vital moment for our whole conception of the play. Much has been written upon it; indeed, it has a small literature of its own; but I am not acquainted with any discussion of it which appears to me satisfactory. In a note in the Appendix I have attempted to state clearly the reasons for my belief, and to show how the arguments on the other side can be answered. Interpolation.

This is the only passage of the play which seems to afford solid ground for the hypothesis of interpolation. It is right, however, to subjoin a list of the verses which have been suspected by the critics whose names are attached to them severally. Many of these cases receive discussion in the notes; but there are others which did not require it, because the suspicion is so manifestly baseless. It will be seen that, if effect were given to all these indictments, the *Antigone* would suffer a loss of nearly 80 verses.

Verses 4—6 rejected by Paley.—5 Bergk.—6 Nauck.—24 Wunder.—30 Nauck.—46 Benedict.—203 Herwerden.—212 Kvíčala.—234 Göttling.—287 f. Nauck.—313 f. Bergk.—393 f., to be made into one verse, Nauck.—452 Wunder.—465–468 Kvíčala and Wecklein.—495 f. Zippmann.—506 f. Jacob.—570 and 573, with a rearrangement of 569–574, Nauck.—652–654, to be made into two verses, Nauck.—671 f., to be made into one verse, Heiland.—679 f. Heimreich.—680 Meineke and Bergk.—687 Heimreich, with δή for μή in 685.—691 Nauck.—838 Dindorf.—851 Hermann.—1045–1047, 1053–1056, 1060 f., Morstadt.—1080–1083 Jacob.—1092–1094 and 1096 f. Morstadt.—1111–1114 Bergk.—1159 Nauck.—1167 Hartung.—1176 f. Jacob.—1225 Dindorf.—1232 Nauck.—1242 f. Jacob.—1250 Meineke.—1256 Nauck.—1279 Bothe.—1280 Wex.—1281 Heiland.—1301 Dindorf.—1347–1353 F. Ritter.

§ 6. In v. 125 f., where the MSS. have ἀντιπάλῳ...δράκοντι (with indications of correction to ἀντιπάλου...δράκοντος), I propose with Emendations.

some confidence the simple emendation ἀντιπάλῳ...δράκοντος. In v. 606 I give πάντ' ἀγρεύων for παντογήρως. In 966, πελάγει for L's πελάγεων (*sic*). In 1102, δοκεῖ for δοκεῖς. In 1124, ῥεῖθρόν τ' for ῥέεθρον. In v. 23 f. I had conjectured δίκης | χρήσει as a correction of δίκῃ | χρησθείς before learning that Gerh. H. Müller had already suggested the same. He had not, however, forestalled my arguments for it. If the admission of it into the text is deemed too bold, it may be submitted that the barbarous character of the traditional reading, and the absence of any emendation which can claim a distinctly higher probability, render the passage one of those in which it is excusable to adopt a provisional remedy.

With regard to οὐκ ἄτης ἄτερ in v. 4, I would venture to invite the attention of scholars to the note in the Appendix. My first object has been to bring out what seems the essential point,—viz., that the real difficulty is the palaeographical one,—and to help in defining the conditions which a solution must satisfy before it can claim more than the value of guess-work. By the kind aid of Mr E. M. Thompson, I have been enabled to give a transcript of the words οὐκ ἄτης ἄτερ as they would have been written in an Egyptian papyrus of *circ.* 250—200 B.C.

Editions, etc.

§ 7. Besides the various complete editions of Sophocles (*Oed. Tyr.*, p. lxi), these separate editions of the *Antigone* have been consulted.—Aug. Boeckh. With a German translation, and two Dissertations. (Berlin, 1st ed. 1843; new ed. 1884.)—John William Donaldson. With English verse translation, and commentary. (London, 1848.)—Aug. Meineke. (Berlin, 1861.)—Moriz Seyffert. (Berlin, 1865.)—Martin L. D'Ooge. On the basis of Wolff's edition. (Boston, U.S.A., 1884.)—A. Pallis. With critical notes in Modern Greek. (Athens, 1885.)—D. C. Semitelos. With introduction, critical notes, and commentary, in Modern Greek. (Athens, 1887.)—Selected passages of this play are discussed by Hermann Schütz, in the first part of his *Sophokleische Studien*, which deals with the *Antigone* only (Gotha, 1886, pp. 62). Many other critics are cited in connection with particular points of the play which they have treated. Lastly, reference may be made to the list of subsidia, available for Sophoclean study generally, which has been given in the Introduction to the *Oedipus Tyrannus*, p. lxii.

METRICAL ANALYSIS.

THE unit of measure in Greek verse is the short syllable, ⏑, of which the musical equivalent is the quaver, . The long syllable, –, has twice the value of ⏑, being musically equal to .

Besides ⏑ and –, the only signs used here are the following.

(1) ⏖ for –, when the value of – is increased by *one half*, so that it is equal to ⏑⏑⏑, –⏑, or ⏑–.

(2) >, to mark an 'irrational syllable' (συλλαβὴ ἄλογος), *i.e.*, bearing a metrical value to which its proper time-value does not entitle it; viz. ⏑ for –, or – for ⏑. Thus ἔργ$\overset{>}{\omega}$ν means that the word serves as a choree, –⏑, not as a spondee, ––.

(3) –⏑⏑, instead of –⏑⏑, in logaoedic verses. This means that the dactyl has not its full time-value, but only that of –⏑. This loss is divided between the long syllable, which loses $\frac{1}{4}$th of its value, and the first short, which loses $\frac{1}{2}$. Thus, while the normal dactyl is equivalent to , this more rapid dactyl is equivalent to . Such a dactyl is called 'cyclic.'

(4) –ω, instead of –⏑⏑, in choreic verses. Here, again, the dactyl has the value only of –⏑. But in the cyclic dactyl, as we have seen, the loss of ⏑ was divided between the long syllable and the first short. Here, in the choreic dactyl, the long syllable keeps its full value; but each of the two short syllables loses half its value. That is, the choreic dactyl is equivalent to .

The choreic dactyl is used in two passages of this play: (1) First Stasimon, 1st Strophe, period III., vv. 1, 2 (vv. 339 f.), ἄφθιτον...ἔτος εἰς ἔτος: and *ib.* 2nd Strophe, per. I., vv. 1, 2 (vv. 354 f.) καὶ φθέγμα...καὶ ἐδιδάξατο. (2) First Kommos (No. V. in this Analysis), Epode, per. II., v. 1 (v. 879) οὐκέτι μοι τόδε λαμπάδος. Here, as elsewhere, the effect of

such a dactyl is to give vivacity, relieving the somewhat monotonous repose of a choreic series. Other examples will be found in Schmidt's *Rhythmic and Metric*, p. 49, § 15. 3.

The last syllable of a verse is common (ἀδιάφορος, *anceps*). It is here marked ⏑ or – according to the metre: *e.g.*, ἔργων, if the word represents a choree, or ἔργᾱ, if a spondee.

Pauses. At the end of a verse, ∧ marks a pause equal to ⏑, ⎴ a pause equal to –, and ⎳ a pause equal to – ⏑.

The *anacrusis* of a verse (the part preliminary to its regular metre) is marked off by three dots placed vertically, ⋮ If the anacrusis consists of two short syllables with the value of only one, ω is written over them. In v. 1115 the first two syllables of πολυώνυμε form such an anacrusis. (Analysis, No. VII., first v.)

Metres used in this play.

The lyric elements of the *Antigone* are simple. Except the dochmiacs at the end (1261—1347), all the lyric parts are composed of logaoedic and choreic verses, in different combinations.

1. *Logaoedic*, or *prose-verse* (λογαοιδικός),—so called by ancient metrists because, owing to its apparent irregularity, it seemed something intermediate between verse and prose,—is a measure based on the choree, – ⏑, and the cyclic dactyl, metrically equivalent to a choree, ⏑̃ ⏑. The following forms of it occur in the *Antigone*.

(*a*) The logaoedic verse of four feet, or tetrapody. This is called a Glyconic verse, from the lyric poet Glycon. It consists of one cyclic dactyl and three chorees. According as the dactyl comes first, second, or third, the verse is a First, Second, or Third, Glyconic. Thus the first line of the First Stasimon (v. 332) consists of a First Glyconic followed by a Second Glyconic: πολλα τα | δεινα | κουδεν | ανθρ ‖ ωπου | δεινοτερ | ον πελ | ει ∧. Glyconic verses are usually shortened at the end ('catalectic'), as in this example.

(*b*) The logaoedic verse of three feet, or tripody,—called 'Pherecratic,' from the poet of the Old Comedy. It is simply the Glyconic verse with one choree taken away, and is called 'First' or 'Second' according as the dactyl comes first or second. Thus the fourth line of the Third Stasimon (vv. 788 f.) consists of a Second, followed by a First, Pherecratic: και σ ουτ | αθαναt | ων ‖ φυξιμος | ουδ | εις ∧.

(*c*) Logaoedic verses of six feet (hexapodies) are also frequent in this play. Such is the first line of the second Strophe of the Parodos (v. 134), αντιτυπ | ος δ επι | γᾳ πεσε | τανταλ | ωθ | εις ∧.

(*d*) The logaoedic verse of two feet (dipody) occurs once in this play, as an ἐπῳδός, or postlude, to a choral strophe, v. 140 δεξιο | σειρος (= 154 Βάκχιος | ἄρχοι); Parodos, Second Strophe, period III. This is the '*versus Adonius*,' which closes the Sapphic stanza.

2. *Choreic* measures are those based simply on the choree (or 'trochee'), – ⏑. They usually consist either of four or of six feet. In this play we have both tetrapodies and hexapodies. Thus in vv. 847 ff. a choreic hexapody is followed by a choreic tetrapody: see Analysis, No. V., Second Strophe, period III., vv. 1, 2 οἵα φίλων ἄκλαυτος...τάφου ποταινίου. As the Analysis will show, choreic measures are often combined with logaoedic in the same strophe. The first Strophe of the First Stasimon affords an instance.

3. *Dochmiacs* occur in the closing kommos (1261—1347, No. VIII. in the Analysis). A dochmiac has two elements, viz. a bacchius, – – ⏑ (= 5 short syllables), and a shortened choree, –, (= 2 short syllables). Thus odd and even were combined in it. The name δόχμιος, 'slanting,' expressed the resulting effect by a metaphor. The rhythm seemed to diverge side-ways from a straight course.

The regular type of dochmiac dimeter (with anacrusis) is ⏑ ⋮ – – ⏑ | –, ⏑ ||. The comma marks the ordinary caesura. As Dr Schmidt has noticed, the dochmiacs of the *Antigone* are remarkable for frequent neglect of the regular caesura. The dochmiac measure may be remembered by this line, in which '*serfs*' and '*wrongs*' must receive as much stress as the second syllable of '*rebel*' and of '*resent*':

Rebél! Sérfs, rebél! Resént wrôngs so díre.

This is a dochmiac dimeter, with anacrusis, written ⏑ ⋮ – – ⏑ | –, ⏑ || – – ⏑ | – ∧ ||.

The diagrams added to the metrical schemes are simply short ways of showing how the verses are put together in rhythmical wholes. Thus the first diagram (No. I., First Str., per. I.) is merely a symbol of the following statement. 'There are here two verses. Each contains three rhythmical groups or 'sentences' (κῶλα); and each 'sentence' contains four feet. The first verse, as a whole, corresponds with the second, as a whole. And the three parts of the first verse correspond consecutively

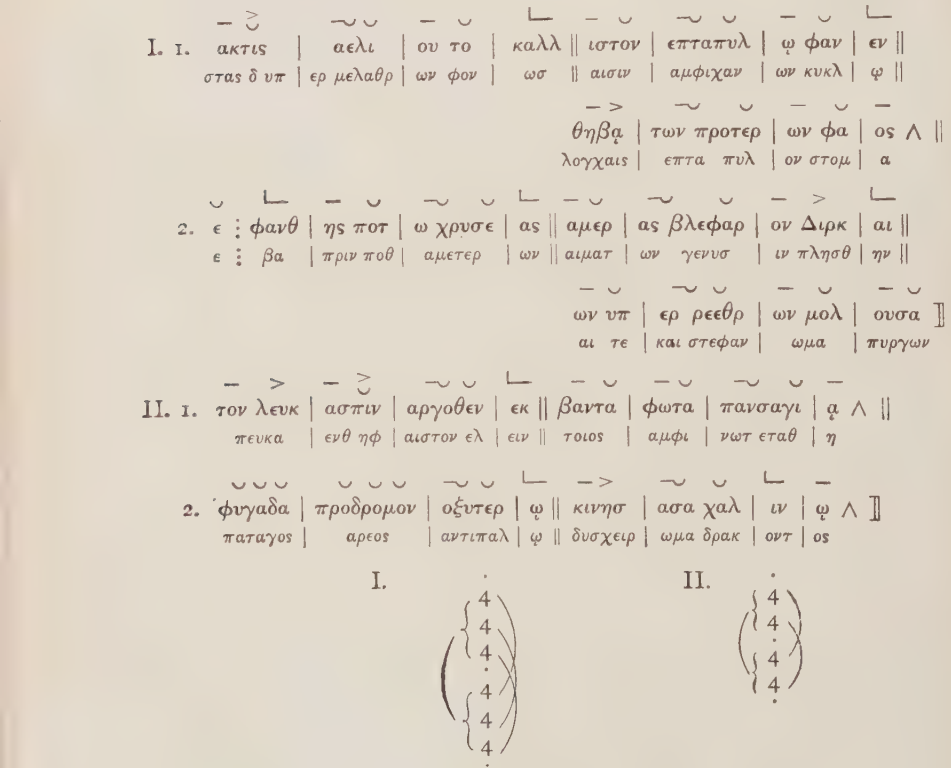
Rhythm.—The diagrams.

with the three parts of the second verse. These two verses together form a rhythmical structure complete in itself,—a rhythmical 'period' (περίοδος).' Some simple English illustrations have been given in the *Oed. Coloneus* (p. lx).

I. Parodos, vv. 100—154.

First Strophe.—Logaoedic. The second Glyconic is the main theme.

I., II., denote the *First* and *Second Rhythmical Periods.* The sign ‖ marks the end of a *Rhythmical Sentence;*]] marks that of a *Period.*



After the first Strophe follows the first system of Anapaests (110 δs...116 κορύθεσσι): after the first Antistrophe, the second system (127 Ζεὺs...133 ἀλαλάξαι).

SECOND STROPHE.—Logaoedic, in sentences of varying lengths, viz.: —I. two hexapodies: II. two tetrapodies, with one tripody between them: III. two tetrapodies, followed by a *versus Adonius* ($\sim\cup\,|\,-\cup$) as epode.

I. 1. αντιτυπ | ᾳ̣ δ επι | γᾳ̣ πεσε | τανταλ | ωθ | εις ∧ ‖
αλλα γαρ | α μεγαλ | ωνυμος | ηλθε | νικ | α

2. πυρφορος | ος τοτε | μαινομεν | ᾳ̣ ξυν | ορμ | ᾳ̣ ∧ ⟧
τᾳ̣ πολυ | αρματῳ | αντιχαρ | εισα | θηβ | ᾳ

II. 1. βακχευ | ων επεπν | ει ριπ | αις ‖ εχθιστ | ων ανεμ | ων ∧ ‖
εκ μεν | δη πολεμ | ων των | νυν ‖ θεσθαι | λησμοσυν | αν

2. ειχε δ | αλλ | ᾳ̣ τα | μεν ∧ ⟧
θεων δε | να | ους χορ | οις

III. αλλα δ επ | αλλ | οις επε | νωμ ‖ α στυφελ | ιζ | ων μεγας | αρης ‖ δεξιο | σειρος ⟧
παννυχι | οις | παντας επ | ελθ ‖ ωμεν ο | θηβ | ας δ ελελ | ιχθων ‖ βακχιος | αρχοι

I. $\dot{6}\,\dot{6}$ II. $\dot{4}\,\dot{3}\,\dot{4}$ III. $\dot{4}\,\dot{4}\,\dot{2} = \dot{\epsilon}\pi.$

After the second Strophe follows the third system of Anapaests (141 ἑπτὰ...147 ἄμφω): after the second Antistrophe, the fourth system (155 ἀλλ' ὅδε...161 πέμψας).

II. First Stasimon, vv. 332—375.

FIRST STROPHE.—Period I. is logaoedic. It consists of one First Glyconic verse, followed by three Second Glyconics. Periods II. and III. are choreic. But the first verse of Period II. is logaoedic (a Second Glyconic), and thus smooths the transition from logaoedic to choreic measures.

I. 1. πολλα τα | δεινα | κουδεν | ανθρ || ωπου | δεινοτερ | ον πελ | ει ∧ ||
κουφονο | ων τε | φυλον | ορν || ιθων | αμφιβαλ | ων αγ | ει

2. τουτο | και πολι | ου περ | αν || ποντου | χειμερι | ῳ νοτ | ῳ ∧]]
και θηρ | ων αγρι | ων εθν | η || ποντου τ | ειναλι | αν φυσ | ιν

II. 1. χωρ ⋮ ει περ | ιβρυχι | οισ | ιν ∧ ||
σπειρ ⋮ αισι | δικτυο | κλωστ | οις

2. περ ⋮ ων υπ | οιδμασ | ιν ∧ ||
περ ⋮ ι φραδ | ης αν | ηρ

3. θε ⋮ ων τε | ταν υπ | ερτατ | αν γαν]]
κρατ ⋮ ει δε | μηχαν | αις αγρ | αυλου

III. 1. αφθιτον | ακαματ | αν απο | τρυεται ||
θηρος ορ | εσσιβατ | α λασι | αυχενα θ

2. ιλλομεν | ων αροτρ | ων ετος | εις ετος ||
ιππον οχμ | αζεται | αμφι λοφ | ον ζυγων

3. ιππ | ει | ῳ γεν | ει πολ | ευ | ων ∧]]
ουρ | ει | ον τ α | κμητα | ταυρ | ον

I. 4 4 4 4

II. 4 3 4

III. 4 4 6 = ἐπῳδός

Second Strophe.—Choreic.

I. 1. και ⋮ φθεγμα και | ανεμο | εν ∧ ||
σοφ ⋮ ον τι το | μηχανο | εν

2. φρον ⋮ ημα και | αστυνομ | ους οργ | ας εδι || δαξατο | και δυσ | αυλ | ων ∧]]
τεχν ⋮ ας υπερ | ελπιδ εχ | ων τοτε | μεν κακον || αλλοτ επ | εσθλον | ερπ | ει

⏑ – ⏑ └ – ⏑ – ⏑ – ⏑ └ – ⏑ –
II. 1. παγ ⋮ ων εν | αιθρ | εια | και δυσ || ομβρα | φευγ | ειν βελ | η ∧ ||
νομ ⋮ ους γερ | αιρ | ων χθον | ος θε || ων τ εν | ορκ | ον δικ | αν

– ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ – ⏑ –
2. παντο | πορος α | πορος επ | ουδεν | ερχετ | αι ∧ ||
υψι | πολις α | πολις ο | τῳ το | μη καλ | ον

⏑ – ⏑ └ – ⏑ └ – ⏑ – ⏑ – ⏑ –
3. το ⋮ μελλον | αιδ | α μον | ον || φευξιν | ουκ επ | αξετ | αι ∧ ||
ξυν ⋮ εστι | τολμ | ας χαρ | ιν || μητ εμ | οι παρ | εστι | ος

⏑ – ⏑ – ⏑ – ⏑ └ – ⏑ – >
4. νοσ ⋮ ων δ α | μηχαν | ων φυγ | ας | ξυμπε | φρασται]]
γεν ⋮ οιτο | μητ ισ | ον φρον | ων | ος ταδ | ερδει

Note.—In Period III. of the first Strophe, and in Period I. of the second, the apparent dactyls (marked – ω) are choreic dactyls; *i.e.*, the two short syllables, ⏑ ⏑, have the time-value of one short, ⏑. This is proved by the caesura after ὀργάς in verse 2 of the second Strophe. The choreic dactyl is usually found, as here, in a transition from (or into) logaoedic verse. Cp. Schmidt, *Rhythmic and Metric*, § 15. 3.

I. ·
3 = προῳδός.
·
4
4
·

II. ·
{ 4
4
·
6
·
4
4
·
6
·

III. Second Stasimon, vv. 582—625.

First Strophe.—Period I. is logaoedic (two hexapodies). Periods II. and III. are choreic. Just as in the first strophe of the first Stasimon, the first verse of Period II. is logaoedic, forming a transition. The remaining verses are choreic tetrapodies.

> ⏑ ⏑ ⏑ ⏑ – > – ⏑ └ –
I. 1. ευ ⋮ δαιμονες | οισι κακ | ων α | γευστος | αι | ων ∧ ||
αρχ ⋮ αια τα | λαβδακιδ | αν οικ | ων ορ | ωμ | αι

– ⏑ – > ⏑ ⏑ ⏑ ⏑ └ –
2. οις γαρ | αν σεισ | θῃ θεο | θεν δομος | ατ | ας ∧]]
πηματ | α φθιτ | ων επι | πημασι | πιπτ | οντ

II. 1. ουδεν | ελλειπ | ει γενε | ας επι | πληθος | ερπον ||
ουδ απ | αλλασσ | ει γενε | αν γενος | αλλ ερ | ειπει

2. ομ ⋮ οιον | ωστε | ποντι | αις || οιδμα | δυσπνο | οις οτ | αν ∧ ||
θε ⋮ ων τις | ουδ εχ | ει λυσ | ιν || νυν γαρ | εσχατ | ας υπ | ερ

3. θρησσ ⋮ αισιν | ερεβος | υφαλον | επιδραμ | η πνο | αις ∧]]
ριζ ⋮ ας ο | τεταρο | φαος εν | οιδιπ | ου δομ | οις

III. 1. κυλ ⋮ ινδ | ει | βυσσο | θεν κελ || αιν | αν | θινα | και ∧ ||
κατ ⋮ αυ | νιν | φοινι | α θε || ων | των | νερτερ | ων

2. δυσ ⋮ ανεμ | οι στον | ῳ βρεμ | ουσιν || αντι | πληγες | ακτ | αι ∧]]
αμ ⋮ ᾳ κοπ | ις λογ | ου τ α | νοια || και φρεν | ων ερ | ιν | υς

I. 6 / 6

II. 6 / 4 / 4 / 6

III. (4 / 4) (4 / 4)

Second Strophe.—Logaoedic.—In Period III., the first and third verses are choreic.

I. 1. τε ⋮ αν | ζευ δυνασ | ιν τις | ανδρ || ων υπ | ερβασι | α κατ | ασχοι ||
α ⋮ γαρ | δη πολυ | πλαγκτος | ελπ || ις πολλ | οις μεν ον | ασις | ανδρων

2. ταν ⋮ ουθ υπνος | αιρ | ει ποθ ο | παντ αγρ | ευ | ων ∧]]
πολλ ⋮ οις δ απατ | α | κουφονο | ων ερ | ωτ | ων

II. 1. ουτε θε | ων α | κματ | οι || μηνες α | γηρ | ως δε χρον | ῳ ∧ ||
ειδοτι δ | ουδεν | ερπ | ει || πριν πυρι | θερμ | ῳ ποδα | τις

2. δυν ⋮ αστ | ας κατεχ | εις θλ | υμπου || μαρμαρο | εσσαν | αιγλ | αν ∧]]
προσ ⋮ αυσ | η σοφι | ᾳ γαρ | εκ του || κλεινον επ | ος πε | φαν | ται

ω — ⏑ — ⏑ ∟ —
I. 1. το τ επ ⋮ ειτα | και το | μελλ | ον ∧ ||
το κακ ⋮ ον δοκ | ειν ποτ | εσθλ | ον

> ⏑ ⏑ — ⏑ —
2. και ⋮ το πριν επ | αρκεσ | ει ∧ ||
τῳδ ⋮ εμμεν ο | τῳ φρεν | ας

⏑ ⏑ ⏑ — ⏑ ∟ —
3. νομος οδ | ουδεν | ερπ | ει ∧ ||
θεος αγ | ει προς | ατ | αν

> ⏑ ⏑ ∟ ⏑ ⏑ — ⏑ ∟ —
4. θνατ ⋮ ων βιοτ | ῳ | παμπολυ γ | εκτος | ατ | ας ∧]]
πρασσ ⋮ ει δ ολιγ | ιστ | ον χρονον | εκτος | ατ | ας

I. 4 4 6 = ἐπῳδός.

II. 4 4 4 4

III. 4 3 4 6 = ἐπ.

IV. Third Stasimon, vv. 781—800.

STROPHE.—Logaoedic.—(Period I., Glyconic verses: II., Glyconics varied by Pherecratic verses.)

⏑ — ⏑ ∟ ⏑ ⏑ — ⏑ — ⏑ ∟ ⏑ ⏑ — ⏑
I. 1. ερ ⋮ ως α | νικ | ατε μαχ | αν ερ || ως ος | εν | κτημασι | πιπτεις ||
συ ⋮ και δικ | αι | ων αδικ | ους φρεν || ας παρ | α | σπᾳς επι | λωβᾳ

⏑ ⏑ ⏑ — ⏑ ∟ — ⏑ ⏑ ⏑ — ⏑ ∟ —
2. ος ⋮ εν μαλακ | αις παρ | ει | αις νε || ανιδος | εννυχ | ευ | εις ∧]]
συ ⋮ και τοδε | νεικος | ανδρ | ων ξυν || αιμον εχ | εις ταρ | αξ | ας

> — ⏑ ∟ ⏑ ⏑ ∟ ⏑ ⏑ ∟ ∟ —
I. 1. φοιτ ⋮ ᾳς δ υπ | ερ | ποντιος | εν τ || αγρονομ | οις | αυλ | αις ∧ ||
νικ ⋮ ᾳ δ εν | αργ | ης βλεφαρ | ων || ιμερος | ευ | λεκ | τρου

— > ⏑ ⏑ ∟ ⏑⏑ ⏑ ∟ —
2. και σ ουτ | αθανατ | ων || φυξιμος | ουδ | εις ∧ ||
νυμφας | των μεγαλ | ων || παρεδρος εν | αρχ | αις

> ⏑ ⏑ — ⏑ ∟ ∟ ⏑ ⏑ — ⏑ ∟ —
3. ουθ ⋮ αμερι | ων σε γ | ανθρ | ωπ || ων ο δ εχ | ων με | μην | εν ∧]]
θεσμ ⋮ ων αμαχ | ος γαρ | εμ | παιζ || ει θεος | α φροδ | ιτ | α

In Period II., v. 2, *φύξιμος* = *πάρεδρος ἐν* : but the words *πάρεδρος ἐν ἀρχαῖς* are of doubtful soundness. As the text stands, *πάρεδρος* requires us to suppose that the arsis of the logaoedic dactyl is resolved into ⏑ ⏑. See Appendix on v. 797 f. Prof. D'Ooge writes ⏑̲ ω : *i.e.*, *φύξιμος* is a choreic dactyl, in which ⏑ ⏑ has the time-value only of ⏑. This suits the resolution of *πάρεδρος*, for it means that the syllables *-δρος ἐν* are uttered very rapidly. On the other hand, in this otherwise purely logaoedic strophe we hardly look for a choreic dactyl.

I.

II.

V. Kommos, vv. 806—882.

First Strophe.—Logaoedic (Glyconics).

I. 1. ορ ⋮ ατ εμ | ω | γας πατρι | ας πολ ‖ ιται | ταν νεατ | αν οδ | ον Λ ‖
ηκ ⋮ ουσα | δη | λυγροταγ | αν ολ ‖ εσθαι | ταν φρυγι | αν ξεν | αν

2. στειχουσ | αν νεατ | ον δε | φεγγος ‖ λευσσ | ουσαν | αελι | ου Λ ‖
ταγταλ | ου σιπυλ | ῳ προς | ακρῳ ‖ ταν | κισσος | ως ατεν | ης

3. κουποτ | αυθις | αλλα μ ο | παγ ‖ κοιτας | αιδας | ζωσαν αγ | ει Λ ‖
πετραι | α βλαστ | α δαμασ | εν ‖ και νιν | ομβροι | τακομεν | αν

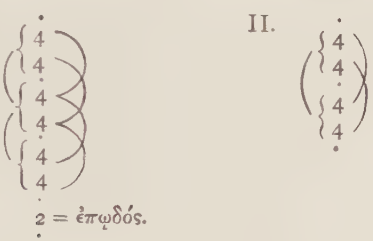
4. ταν αχερ | οντος ‖
ως φατις | ανδρων

II. 1. ακτ ⋮ αν | ουθ υμεν | αιων | εγ ‖ κληρον | ουτ επι | νυμφει | ος Λ ‖
χι ⋮ ων τ | ου δαμα | λειπει | τεγγ ‖ ει δ υπ | οφρυσι | παγκλαυτ | οις

2. πω με τις | υμνος | υμν | ησεν ‖ αλλ αχερ | οντι | νυμφευσ | ω Λ ‖
δειραδας | ᾳ με | δαιμ | ων ομ ‖ οιοταγ | αν κατ | ευναζ | ει

The First Strophe is followed by the first system of Anapaests (vv. 817—822); the first Antistrophe, by the second system (vv. 834—838).

I. II.



2 = ἐπῳδός.

Second Strophe.—Period I. is logaoedic. Period II., while mainly logaoedic, introduces choreics (v. 1), which are continued in III.

I. 1. οιμ ⋮ οι γελ | ωμ | αι τι με | προς θε | ων πατρ | ῳων ‖
ε ⋮ ψαυσας | αλγ | ειποτατ | ας εμ | οι μερ | ιμνας

2. ουκ ⋮ οιχομεν | αν υβρ | ιζεις | αλλ επι | φαντ | ον ∧ ‖
πατρ ⋮ ος τριπολ | ιστον | οικτον | του τε προ | παντ | ος

3. ω πολις | ω πολ | εως πολ | υ | κτημονες | ανδρες]]
αμετερ | ου ποτμ | ου κλειν | οις | λαβδακιδ | αισιν

II. 1. ι ⋮ ω διρκ | αιαι | κρην | αι ∧ ‖
ι ⋮ ω ματρ | ῳαι | λεκτρ | ων

2. θηβ ⋮ ας τ ευ | αρματου | αλσος | εμ ‖ πας ξυμ | μαρτυρας | υμμ επ | ι |
ατ ⋮ αι κοιμ | ηματα τ | αυτο | γενν ‖ ητ εμ | ω πατρι | δυσμορ | ου |
κτωμ | αι ∧]]
ματρ | ος

III. 1. οι ⋮ α φιλ | ων α | κλαυτος | οι | οις νομ | οις ∧ ‖
οι ⋮ ων εγ | ω ποθ | α ταλ | αι | φρων ε | φυν

2. προς ⋮ εργμα | τυμβο | χωστον | ερχομ ‖ αι ταφ | ου ποτ | αινι | ου ∧ ‖
προς ⋮ ους αρ | αιος | αγαμος | αδ εγ ‖ ω μετ | οικος | ερχομ | αι

3. ι ⋮ ω | δυσταν | ος βροτ | οις ‖ ουτε νεκρ | οις κυρ | ουσ | α ∧ ‖
ι ⋮ ω | δυσποτμ | ων κασ | ι ‖ γνητε γαμ | ων κυρ | ησ | ας

4. μετ ⋮ οικος | ου | ζωσιν | ου θαν | ουσ | ιν ∧ ‖
θαν ⋮ ων ετ | ουσ | αν κατ | ηναρ | ες | με

I. 6 6 6

II. 4 4 6 = ἐπ.

III. 6 4 4 4 4 6

THIRD STROPHE.—A single period. Choreic.

1. προ ⋮ βασ επ | εσχατ | ον θρασ | ους ∧ ‖
σεβ ⋮ ειν μεν | ευσεβ | εια | τις

2. υψ ⋮ ηλον | ες δικ | ας βαθρ | ον ∧ ‖
κρατ ⋮ ος δ ο | τῳ κρατ | ος μελ | ει

3. προσ ⋮ επεσες | ω τεκν | ον πολ | υ ∧ ‖
παρ ⋮ αβατον | ουδαμ | ᾳ πελ | ει

4. πατρ ⋮ ῳ | ον δ | εκτιν | εις τιν | αθλ | ον ∧ ‖
σε δ ⋮ αυτ | ο | γνωτος | ωλεσ | οργ | α

4 4 4 6 = ἐπ.

EPODE (vv. 876—882).—Choreic. The choreic dactyls (– ω) serve to vary and enliven the movement.

I. 1. α ⋮ κλαυτος | αφιλος | ανυμεν | αι ‖ ος ταλ | αι | φρων αγομ | αι ∧ ‖

2. τανδ ετ | οιμ | αν οδ | ον ∧]]

II. 1. ουκετι | μοι τοδε | λαμπαδος | ιρον ‖

2. ομμα | θεμις ορ | αν ταλ | αινᾳ ‖

3. τον δ εμ | ον ποτμ | ον αδακρ | υτον ‖

4. ουδ ⋮ εις φιλ | ων στεν | αζ | ει ∧]]

I. 4 / 4 *m.* \ 4 [*m.* = mesode.]

II. 4) 4) 4) 4

VI. Fourth Stasimon, vv. 944—987.

FIRST STROPHE.—Periods I. and II. are logaoedic (Pherecratic verses in I., and Pherecratic and Glyconic in II.). Period III. is choreic.

I. 1. ετλα | και δανα | ας ‖ ουρανι | ον | φως ∧ ‖
ζευχθη δ | οξυχολ | ος ‖ παις ο δρυ | αντ | ος

2. αλλαξ | αι δεμας | εν ‖ χαλκοδετ | οις αυλ | αις ∧]]
ηδων | ων βασιλ | ευς ‖ κερτομι | οις οργ | αις

II. 1. κρυπτομεν | α δ εν | τυμβηρ ‖ ει θαλαμ | ῳ κατ | εξευχθ | η ∧ ‖
εκ διο | νυσου | πετρωδ ‖ ει κατα | φαρκτος | εν δεσμ | ῳ

– > –⏑ ⏑ └ –⏑⏑ – > –
2. καιτοι | και γενε | ᾳ || τιμιος | ω παι | παι ∧ ||
ουτω | τας μανι | ας || δεινον απ | ο σταζ | ει

– > –⏑ ⏑ └ –⏑ ⏑ └ –⏑ ⏑ –
3. και ζην | ος ταμι | ευ || εσκε γον | ας | χρυσορυτ | ους ∧ ||
ανθηρ | ον τε μεν | ος || κεινος επ | εγν | ω μανι | αις

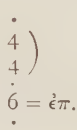
– > –⏑⏑ └ –⏑ ⏑ – > –
4. αλλ α | μοιριδι | α || τις δυνασ | ις δειν | α ∧]]
ψαυων | τον θεον | εν || κερτομι | οις γλωσσ | αις

> – ⏑ – ⏑ – ⏑ – >⏑ – ⏑ – ⏑ – ⏑ –
III. 1. ουτ ⋮ αν νιν | ολβος | ουτ αρ | ης ου || πυργος | ουχ αλ | ικτυπ | οι ∧ ||
παυ ⋮ εσκε | μεν γαρ | ενθε | ους γυν || αικας | ευ ι | ον τε | πυρ

⏑ └ └ –⏑ – ⏑ └ –
2. κελ ⋮ αιν | αι | ναες | εκφυγ | οι | εν ∧]]
φιλ ⋮ αυλ | ους τ | ηρεθ | ιζε | μου | σας

I.

II.

III. 

SECOND STROPHE.--Periods I. and II. are logaoedic: III. is choreic.

⏑⏑ ⏑ –⏑ ⏑ –⏑ ⏑ –⏑ ⏑ – ⏑ –
I. 1. παρα δε | κυανε | αν πελαγ | ει διδυμ | ας αλ | ος ∧ ||
κατα δε | τακομεν | οι μελε | οι μελε | αν παθ | αν

– > –⏑ ⏑ –⏑ ⏑ – > –⏑ –
2. ακται | βοσπορι | αι ιδ ο | θρῃκων | αξεν | ος ∧]]
κλαιον | ματρος εχ | οντες α | νυμφευτ | ον γον | αν

II. 1. σαλμυδ | ησσος ιν | αγχ ‖ ιπολις αρ | ης ∧ ‖
α δε | σπερμα μεν | αρχ ‖ αιογον | ων

2. δισσ ⋮ οισι | φινεϊδ | αις ∧ ‖
αντ ⋮ ασ ερ | εχθεϊ δ | αν

3. ειδεν αρ | ατον | ελκ | ος ∧ ‖
τηλεπορ | οις δ εν | αντρ | οις

III. 1. τυφλ ⋮ ωθεν | εξ | αγρι | ας δαμ | αρτ | ος ∧ ‖
τραφ ⋮ η θυ | ελλ | αισιν | εν πατρ | ῳ | αις

2. α ⋮ λαον α | λαστορ | οισιν | ομματ | ων κυκλ | οις ∧ ‖
βορ ⋮ εας αμ | ιππος | ορθο | ποδος υπ | ερ παγ | ου

3. αρ ⋮ αχθ | εν | των υφ | αιματ | ηρ | αις ∧ ‖
θε ⋮ ων | παις | αλλα | καπ εκ | ειν | ᾳ

4. χειρ ⋮ εσσι | και | κερκιδ | ων ακμ | αισ | ιν ∧ ‖
μοιρ ⋮ αι μακρ | αι | ωνες | εσχον | ω | παι

I. 6 · 6 ·

II. 3 · 2 *m.* · 3 · 4 = *ἐπ.* · [*m.* = mesode.]

III. 6 · 6 · 6 · 6 ·

VII. Hyporcheme (taking the place of a Fifth Stasimon), vv. 1115—1154.

First Strophe.—Period I. is logaoedic, except that vv. 3 and 6 have a choreic character. Per. II. is logaoedic (Pherecratics). Per. III. consists of one logaoedic and one choreic tetrapody.

I. 1. πολυ ⋮ ωνυμε | καδμει | ας νυμφ | ας αγ | αλμ | α ∧ ‖
σε δ υπ ⋮ ερ διλοφ | ου πετρ | ας στερ | οψ οπ | ωπ | ε

2. και δι | ος βαρ | υβρεμετ | α ∧ ‖
   λιγνυς | ενθα | κωρυκι | αι

3. γεν ⋮ ος κλυτ | αν ος | αμφεπ | εις ∧ ‖
   στειχ ⋮ ουσι | νυμφαι | βακχιδ | ες

4. ιταλι | αν μεδ | εις | δε ∧ ‖
   κασταλι | ας τε | ναμ | α

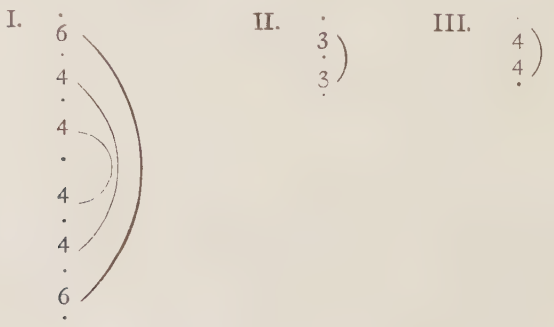
5. παγκοιν | οις ελ | ευσινι | ας* ∧ ‖
   και σε | νυσαι | ων ορε | ων

6. δη ⋮ ους | εν | κολποις | βακχευ | βακχ | αν ∧ ‖
   κισσ ⋮ ηρ | εις | οχθαι | χλωρα τ | ακτ | α

II. 1. ο ⋮ ματροπολ | ιν θηβ | αν ∧ ‖
   πολ ⋮ υσταφυλ | ος πεμπ | ει

2. ναιετ | ων παρ υγρ | ον ∧ ‖
   αμβροτ | ων επε | ων

III. ισμην | ου ρειθρ | ον τ αγρι | ου τ επ ‖ ι σπορ | ᾳ δρακ | οντ | ος ∧ ‖
   ευαζ | οντων | θηβαϊ | ας επ ‖ ισκοπ | ουντ αγ | υι | ας



* The first ι of **Ἐλευσινίας** is here shortened, as in *Hom. hymn. Cer.* 105 Ἐλευσῖνίδαο *θύγατρες*, *ib.* 266 *παῖδες* Ἐλευσινίων. The metre forbids us to suppose that the ι is long, and that **ιας** form one syll. by synizesis. Vergil avoids the *ī* by using the form *Eleusinus* (*G.* I. 163).

SECOND STROPHE (forming a single period).—Logaoedic and Choreic.

1. ταν ⋮ εκ | πασ | αν | τιμ ‖ ᾳs υπ | ερτατ | αν πολε | ων Λ ‖
   ι ⋮ ω | πυρ | πνει | οντ ‖ ων χορ | αγ αστρ | ων νυχι | ων

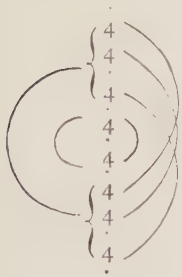
2. ματρι | συν κερ | αυνι | ᾳ Λ ‖
   φθεγματ | ων επ | ισκοπ | ε

3. και νυν | ως βιαι | ας εχετ | αι Λ ‖
   παι δι | ος γενεθλ | ον προφαν | ηθ

4. πανδαμ | ος πολις | επι νοσ | ου Λ ‖
   ωναξ | σαις αμα | περιπολ | οις

5. μολ ⋮ ειν καθ | αρσι | ᾳ ποδι | παρν ‖ ασι | αν υπ | ερ κλιτ | υν Λ ‖
   θυι ⋮ αισιν | αι σε | μαινομεν | αι ‖ παννυχ | οι χορ | ευουσ | ι

6. η στονο | εντα | πορθμ | ον Λ]]
   τον ταμι | αν ι | ακχ | ον



[The brackets on the left side show that the group formed by verses 1 and 2 corresponds with the group formed by vv. 5 and 6, while v. 3 corresponds with v. 4. Parts of vv. 1 and 2 correspond with parts of 5 and 6, as shown by the curves on the right.]

VIII. Kommos, vv. 1261—1347.

FIRST STROPHE.—Dochmiac.

I. 1. ιω
   ιω

2. φρεν ⋮ ων δυσφρον | ων αμ ‖ αρτηματ | α ∧ ‖
ι ⋮ ω δυσκαθ | αρτος ‖ αιδου λιμ | ην

3. στερ ⋮ εα θανατο | εντ ∧ ‖
τι μ ⋮ αρα τι μ ολεκ | εις

4. ω κτανοντ | ας τε και ‖
ω κακαγγ | ελτα μοι

5. θαν ⋮ οντας βλεπ | οντες ‖ εμφυλι | ους ∧]]
προ ⋮ πεμψας αχ | η τιν ‖ α θροεις λογ | ον

II. 1. ω ⋮ μοι εμων αν | ολβα ‖ βουλευματ | ων ∧ ‖
αι ⋮ αι ολωλοτ | ανδρ επ ‖ εξειργασ | ω

2. ι ⋮ ω παι νε | ος νε ‖ ῳ ξυν μορ | ῳ ∧]]
τι ⋮ φης ω παι* | τινα λεγ ‖ εις μοι νε | ον

3. αιαι αιαι
αιαι αιαι

III. 1. ε ⋮ θανες απελυθ | ης ∧ ‖
σφαγ ⋮ ιον επ ολεθρ | ῳ

2. εμ ⋮ αις ουδε | σαισι ‖ δυσβουλι | αις ∧]]
γυν ⋮ αικειον | αμφι ‖ κεισθαι μορ | ον

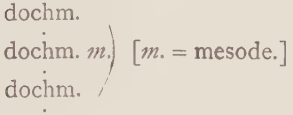
* παῖ is here an 'irrational' long syllable, substituted for the normal short, as was sometimes allowed in this place of the dochmiac: cp. Fourth Strophe, v. 3: Aesch. *Eum.* 266 φέρ ⋮ ῑ̄μᾶν βοσκ | ᾶν, and see Schmidt's *Rhythmic and Metric*, p. 77. Here, some read conjecturally, τί φής, ὦ τίν' αὖ λέγεις μοι νέον. See cr. n. on 1289.

I.

The exclamation ἰώ, at the beginning, is marked (for clearness sake) as verse 1, but is outside of the rhythmical structure, as οἴμοι in the Second Strophe, and αἰαῖ αἰαῖ in the Third (see also Period II., v. 3). Verse 2, a dochmiac dimeter, answers to verse 5. Verse 3 answers to v. 4. Hence, as Schmidt points out (*Rhyth. and Metr.*, p. 190), verse 3 must be regarded as a bacchic dipodia (the bacchius = ⏑ – –), shortened at the end (or 'catalectic'). The symbol ∧ denotes a pause equal in time-value to – ⏑. Verse 4 consists of two paeons of the 'cretic' form (cp. *Rhythm. and Metric*, p. 27).

II.

III.



[*m.* = mesode.]

Second Strophe (forming a single period).—Dochmiac, varied by iambic trimeters.

1. οιμοι
   οιμοι

2. εχ ⋮ ω μαθων δειλ | αιος εν δ εμ | ῳ καρᾳ ∧ ‖
   κακ ⋮ ον τοδ αλλο | δευτερον βλεπ | ω ταλας

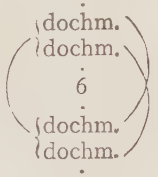
3. θε ⋮ ος τοτ αρα | τοτε μεγ ‖ α βαρος μ εχ | ων ∧ ‖
   τις ⋮ αρα τις με | ποτμος ‖ ετι περιμεν | ει

4. ε ⋮ παισεν εν δ ε | σεισεν αγρι | αις οδοις ∧ ‖
   εχ ⋮ ω μεν εν χειρ | εσσιν αρτι | ως τεκνου

5. οιμ ⋮ οι | λακπατ | ητον | αντρεπ | ων χαρ | αν ∧ ‖
   ταλ ⋮ ας | τον δ εν | αντα | προσβλεπ | ω νεκρ | ον

6. φευ ⋮ φευ ω πον | οι βροτ ‖ ων δυσπον | οι ∧ ‖
   φευ ⋮ φευ ματερ | αθλι ‖ α φευ τεκν | ον

Schmidt observes that verse 5 cannot be regarded as a dochmius followed by a choreic tripody, *i.e.*, > ⋮ – – ⏑ | – ⏑ ‖ – ⏑ | – ⏑ | – ∧ ‖. Such a verse would be wholly unrhythmical. Nor, again, can it be a dochmiac dimeter, since the second dochmius (*ἀντρέπων χαράν*) would be of an unexampled form, ⏑ – – ⏑ | – ∧ ‖. He considers it, then, to be simply an iambic trimeter, with one lyric feature introduced, viz., the pause (equiv. to – ⏑) on the second syllable of *οἴμοι*. This 'melic iambic trimeter' forms a mesode, while the dochmiac dimeters (vv. 3 and 6) correspond. The two regular iambic trimeters (vv. 2 and 4) do not belong to the lyric structure.



Third Strophe.—Dochmiac.

I. 1. αιαι αιαι
ιτω ιτω

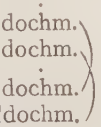
2. ⏑ – – ⏑ – ⏑ – – ⏑ –
αν ⋮ επταν φοβ | ῳ τι μ ‖ ουκ ανται | αν ∧ ‖
φαν ⋮ ητω μορ | ων ο ‖ καλλιστ εχ | ων

3. ⏑ – – ⏑ – ⏑ – – ⏑ –
ε ⋮ παισεν τις | αμφι ‖ θηκτῳ ξιφ | ει ∧ ‖
εμ ⋮ οι τερμι | αν αγ ‖ ων αμερ | αν

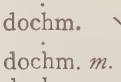
II. 1. > ⏑⏑ ⏑ ⏑ ⏑ –
δειλ ⋮ αιος εγω αι | αι ∧ ‖
υπ ⋮ ατος ιτω ιτ | ω

2. > – – ⏑ – ⏑ – – ⏑ –
δειλ ⋮ αια δε | συγκε ‖ κραμαι δυ | α ∧ ‖
οπ ⋮ ως μηκετ | αμαρ ‖ αλλ εισιδ | ω

I.



II.



[*m.* = mesode.]

FOURTH STROPHE.—A single period. Dochmiac.

1. ω ⋮ μοι μοι ταδ | ουκ επ ‖ αλλον βροτ | ων ∧ ‖
   αγ ⋮ οιτ αν ματ | αιον ‖ ανδρ εκποδ | ων

2. ε ⋮ μας αρμοσ | ει ποτ ‖ εξ αιτι | ας ∧ ‖
   os ⋮ ω παι σε τ | ουχ εκ ‖ ων κατεκαν | ον

3. εγ ⋮ ω γαρ σ εγ | ω ε ‖ κανον ω μελ | εος ∧ ‖
   σε τ ⋮ αυ τανδ ὠ* | μοι μελ ‖ εος ουδ εχ | ω

4. εγ ⋮ ω φαμ ετ | υμον ι ‖ ω προσπολ | οι ∧ ‖
   προs ⋮ ποτερον ιδω* | πᾳ κλιθ ‖ ω παντα | γαρ

5. αγ ⋮ ετε μ οτι ταχ | ιστ αγ ‖ ετε μ εκποδ | ων ∧ ‖
   λεχρ ⋮ ια ταν χερ | οιν τα δ ‖ επι κρατι | μοι

6. τον ⋮ ουκ οντα | μαλλον ‖ η μηδεν | α ∧]]
   ποτμ ⋮ os δυσκομ | ιστος ‖ εισηλατ | ο

Thus each of the six verses is a dochmiac dimeter. In each verse the first and second dochmius answer respectively to the first and second dochmius of the next verse.

* Cp. n. on παί in First Strophe, Per. II., v. 2.

ΣΟΦΟΚΛΕΟΥΣ

ΑΝΤΙΓΟΝΗ

ΣΟΦΟΚΛΕΟΥΣ

ΑΝΤΙΓΟΝΗ

I.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Ἀντιγόνη παρὰ τὴν πρόσταξιν τῆς πόλεως θάψασα τὸν Πολυνείκην ἐφωράθη, καὶ εἰς μνημεῖον κατάγειον ἐντεθεῖσα παρὰ τοῦ Κρέοντος ἀνῄρηται· ἐφ' ᾗ καὶ Αἵμων δυσπαθήσας διὰ τὸν εἰς αὐτὴν ἔρωτα ξίφει ἑαυτὸν διεχειρίσατο. ἐπὶ δὲ τῷ τούτου θανάτῳ καὶ ἡ μήτηρ Εὐρυδίκη ἑαυτὴν ἀνεῖλε.

κεῖται ἡ μυθοποιΐα καὶ παρὰ Εὐριπίδῃ ἐν Ἀντιγόνῃ· πλὴν ἐκεῖ φωραθεῖσα μετὰ τοῦ Αἵμονος δίδοται πρὸς γάμου κοινωνίαν καὶ τέκνον τίκτει τὸν Μαίονα.

ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Θήβαις ταῖς Βοιωτικαῖς. ὁ δὲ χορὸς συνέστηκεν ἐξ ἐπιχωρίων γερόντων. προλογίζει ἡ Ἀντιγόνη· ὑπόκειται δὲ τὰ πράγματα ἐπὶ τῶν Κρέοντος βασιλείων. τὸ δὲ κεφάλαιόν ἐστι τάφος Πολυνείκους, Ἀντιγόνης ἀναίρεσις, θάνατος Αἵμονος καὶ μόρος Εὐρυδίκης τῆς Αἵμονος μητρός. φασὶ δὲ τὸν Σοφοκλέα ἠξιῶσθαι τῆς ἐν Σάμῳ στρατηγίας εὐδοκιμήσαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης. λέλεκται δὲ τὸ δρᾶμα τοῦτο τριακοστὸν δεύτερον.

2 ἀνῄρηται] An aorist, not a perfect, is required: ἐφωράθη precedes, διεχειρίσατο follows. Nauck conjectures ἀνῃρέθη, Wecklein ἀνήρτησεν ἑαυτήν, which Bellermann approves. But ἀνῄρηται, though a solecism, may nevertheless be genuine, if the ascription of this Argument to Aristophanes is erroneous, as is now generally held to be the case with regard to some other ὑποθέσεις which bear his name. The use of the perfect in place of the aorist is not rare in scholia of the later age. Thus on Thuc. 3. 68, τὴν δὲ γῆν δημοσιώσαντες ἀπεμίσθωσαν, the schol. has ἐπὶ μισθῷ δεδώκασιν. As here we have ἐφωράθη—ἀνῄρηται—διεχειρίσατο, so on Thuc. 1. 20 the schol. gives ἐλίμωξέ ποτε ἡ Ἀττική, καὶ λύσις ἦν τῶν δεινῶν, παίδων σφαγή. Λεὼς οὖν τις τὰς ἑαυτοῦ κόρας ἐπιδέδωκε καὶ ἀπήλλαξε τοῦ λιμοῦ τὴν πόλιν. So, too, on Thuc. 2. 95 the schol. has ὡς δὲ οὐδὲν ἀποδέδωκε πρὸς αὐτὸν ὁ Περδίκκας ἅπερ ὑπέσχετο, ἐστράτευσε κατ' αὐτοῦ. More on this subject may be seen in my

Appendix to Vincent and Dickson's *Handbook of Modern Greek*, 2nd ed., p. 328 (Macmillan, 1881). 4 διεχειρίσατο L, and so most recent edd.: διαχειρίζεσθαι is thus used by Polybius, Plutarch, and others. The commoner reading here was διεχρήσατο, as in the Argument to the *Ajax* διαχρήσασθαι (where now διαχειρίσασθαι is usually read); and in the same Argument ἑαυτὸν διαχρῆται (*v.l.* διαχειρίζεται) is still generally retained. 7 μετὰ τοῦ Αἵμονος L: τῷ Αἵμονι cod. Dresd. D. 183, which may be a corruption of μετὰ τοῦτο Αἵμονι, as Bellermann thinks. 8 Μαίονα Nauck, comparing *Il.* 4. 394 Μαίων Αἱμονίδης.—αἵμονα L, and so Dindorf, who says that L has μαίδον$^{\alpha}$ in the margin; but it seems rather to be μαίμον$^{\alpha}$.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ] Aristophanes of Byzantium, librarian at Alexandria (flor. 200 B.C.), to whom the metrical argument for the *Oedipus Tyrannus* is also ascribed in the MSS., but incorrectly: see *Oed. Tyr.* p. 4. Though the genuineness of this prose ὑποθέσις has not such a *prima facie* case against it as exists against that of all the metrical arguments ascribed to Aristophanes, it must at least be regarded as very doubtful. If the perfect ἀνῄρηται in line 2 is sound, it is an indication of much later age, as has been shown in the critical note above. Another such indication, I think, is the phrase εἰς μνημεῖον κατάγειον ἐντεθεῖσα παρὰ (instead of ὑπὸ) τοῦ Κρέοντος (l. 2),—a later (and modern) use of the prep. which does not surprise us in Salustius (Arg. II. l. 11 παρὰ τοῦ Κρέοντος κωλύεται), but which would be strange in the Alexandrian scholar of *circ.* 200 B.C. In the Laurentian MS. this Argument precedes, while the other two follow, the play. 6 ἐν Ἀντιγόνῃ] Only some 21 small fragments remain (about 80 verses in all), and these throw no light on the details of the plot. 8 τὸν Μαίονα. This reading is made almost certain by the mention of 'Maion, son of Haemon' in *Il.* 4. 394, coupled with the fact that L has Μαίμονα in the margin (see cr. n.). But the reading μετὰ τοῦ Αἵμονος just before is doubtful. If it is sound, then we must understand: 'having been discovered in company with Haemon, she was given in marriage (to him).' But I am strongly inclined to think that the conjecture μετὰ τοῦτο τῷ Αἵμονι (which would explain the *v.l.* τῷ Αἵμονι) is right. Dindorf differs from other interpreters in supposing that it was not Haemon, but someone else—perhaps a nameless αὐτουργός, as in the case of the Euripidean Electra—to whom Euripides married Antigone: and he reads τίκτει τὸν Αἵμονα. We have then to suppose that Antigone marked her affection for her lost lover by giving his name to her son by the αὐτουργός. At the end of the scholia in L we find these words:—Ὅτι διαφέρει τῆς Εὐριπίδου Ἀντιγόνης αὕτη, ὅτι φωραθεῖσα ἐκείνη διὰ τὸν Αἵμονος ἔρωτα ἐξεδόθη πρὸς γάμον· ἐνταῦθα δὲ τοὐναντίον. The contrast meant is between her marriage in Euripides and her death in Sophocles: but the words obviously leave it doubtful whether the person to whom Euripides married her was Haemon or not. 13 τῆς ἐν Σάμῳ στρατηγίας] The traditional στρατηγία of Sophocles, and its relation to the production of the *Antigone*, are discussed in the Introduction. 15 τριακοστὸν δεύτερον] Written $\overline{\lambda\beta}$ in L. The statement seems to have been taken from Alexandrian διδασκαλίαι which gave the plays in chronological order. Sophocles is said to have exhibited for the first time in 468 B.C., *aet.* 28. See Introd.

II.

ΣΑΛΟΥΣΤΙΟΥ ΥΠΟΘΕΣΙΣ.

Τὸ μὲν δρᾶμα τῶν καλλίστων Σοφοκλέους. στασιάζεται δὲ τὰ περὶ τὴν ἡρωΐδα ἱστορούμενα καὶ τὴν ἀδελφὴν αὐτῆς Ἰσμήνην· ὁ μὲν γὰρ Ἴων ἐν τοῖς διθυράμβοις καταπρησθῆναί φησιν ἀμφοτέρας ἐν τῷ ἱερῷ τῆς Ἥρας ὑπὸ Λαοδάμαντος τοῦ Ἐτεοκλέους· Μίμνερμος δέ φησι τὴν μὲν Ἰσμήνην προσομιλοῦσαν Θεοκλυμένῳ ὑπὸ Τυδέως κατὰ Ἀθηνᾶς ἐγκέλευσιν τελευτῆσαι. ταῦτα μὲν οὖν ἐστι τὰ ξένως περὶ τῶν ἡρωΐδων ἱστορούμενα. ἡ μέντοι κοινὴ δόξα σπουδαίας αὐτὰς ὑπείληφεν καὶ φιλαδέλφους δαιμονίως, ᾗ καὶ οἱ τῆς τραγῳδίας ποιηταὶ ἑπόμενοι τὰ περὶ αὐτὰς διατέθειν ται. τὸ δὲ δρᾶμα τὴν ὀνομασίαν ἔσχεν ἀπὸ τῆς παρεχούσης τὴν ὑπόθεσιν Ἀντιγόνης. ὑπόκειται δὲ ἄταφον τὸ σῶμα Πολυνείκους, καὶ Ἀντιγόνη θάπτειν αὐτὸ πειρωμένη παρὰ τοῦ Κρέοντος κωλύεται. φωραθεῖσα δὲ αὐτὴ θάπτουσα ἀπόλλυται. Αἵμων τε ὁ Κρέοντος ἐρῶν αὐτῆς καὶ ἀφορήτως ἔχων ἐπὶ τῇ τοιαύτῃ συμφορᾷ αὐτὸν διαχειρίζεται· ἐφ' ᾧ καὶ ἡ μήτηρ Εὐρυδίκη τελευτᾷ τὸν βίον ἀγχόνῃ.

4 Λαοδάμαντος Brunck (cp. Apollod. 3. 7. 3): Λαομέδοντος MSS.
9 τὴν ὀνομασίαν L: τὴν ἐπιγραφὴν cod. Paris. παρεχούσης L (*i.e.* περιεχούσης): παρεχούσης Par.

ΣΑΛΟΥΣΤΙΟΥ] A rhetorician of the 5th cent. A.D.: see on *Oed. Col.*, p. 6.— In the Laurentian MS., which alone records him as the writer, this Argument stands at the end of the play, immediately after the anonymous Argument (our III.).

1 *στασιάζεται*, pass., 'are made subjects of dispute,' *i.e.* are told in conflicting ways, are 'discrepant': a late use of the word, which cannot be deduced from the older, though rare, active use of *στασιάζω* (*τὴν πόλιν*, etc.) as 'to involve in party strife.' 2 Ἴων] Of Chios, the poet and prose-writer, flor. *circ.* 450 B.C. His dithyrambs are occasionally mentioned (schol. on Ar. *Pax* 835 and on Apollon. Rhod. 1. 1165): it is probably from them that Athenaeus quotes (35 E): but only a few words remain. 4 Μίμνερμος] Of Smyrna, the elegiac poet, flor. *circ.* 620 B.C. 5 Θεοκλυμένῳ] The only persons of this name in Greek mythology seem to be the soothsayer in the *Odyssey* (*Od.* 15. 256 etc.), and a son of Proteus (Eur. *Helen.* 9): Wecklein suggests Ἐτεόκλῳ, an Argive who was one of the seven leaders against Thebes (*O. C.* 1316 n.). 6 *ξένως*] *i.e.* in a way foreign to the version followed by Sophocles. 14 ἀγχόνῃ] Eurydice kills herself with a sword (1301). Possibly *ἀγχόνῃ* should follow *ἀπόλλυται* in l. 11 (cp. Arg. III. l. 10 *ἀπολομένῃ ἀγχόνῃ*): but more probably it is due to a slip of memory, or to a confusion with the case of Iocasta in the *Oed. Tyr.*

III.

Ἀποθανόντα Πολυνείκη ἐν τῷ πρὸς τὸν ἀδελφὸν μονομαχίῳ Κρέων ἄταφον ἐκβαλὼν κηρύττει μηδένα αὐτὸν θάπτειν, θάνατον τὴν ζημίαν ἀπειλήσας. τοῦτον Ἀντιγόνη ἡ ἀδελφὴ θάπτειν πειρᾶται. καὶ δὴ λαθοῦσα τοὺς φύλακας ἐπιβάλλει χῶμα· οἷς ἐπαπειλεῖ θάνατον ὁ Κρέων, εἰ μὴ τὸν τοῦτο δράσαντα ἐξεύροιεν. οὗτοι τὴν κόνιν τὴν ἐπιβεβλημένην καθάραντες οὐδὲν ἧττον ἐφρούρουν. ἐπελθοῦσα δὲ ἡ Ἀντιγόνη καὶ γυμνὸν εὑροῦσα τὸν νεκρὸν ἀνοιμώξασα ἑαυτὴν εἰσαγγέλλει. ταύτην ὑπὸ τῶν φυλάκων παραδεδομένην Κρέων καταδικάζει καὶ ζῶσαν εἰς τύμβον καθεῖρξεν. ἐπὶ τούτοις Αἵμων, ὁ Κρέοντος υἱός, ὃς ἐμνᾶτο αὐτήν, ἀγανακτήσας ἑαυτὸν προσεπισφάζει τῇ κόρῃ ἀπολομένῃ ἀγχόνῃ, Τειρεσίου ταῦτα προθεσπίσαντος· ἐφ' ᾧ λυπηθεῖσα Εὐρυδίκη, ἡ τοῦ Κρέοντος γαμετή, ἑαυτὴν ἀποσφάζει. καὶ τέλος θρηνεῖ Κρέων τὸν τοῦ παιδὸς καὶ τῆς γαμετῆς θάνατον.

1 *τῷ...μονομαχίῳ* L: *τῇ...μονομαχίᾳ* vulg.

5 *καθάραντες* vulg., *καθαίροντες* L, and so most recent edd. But the present partic. cannot stand here; the removal of the dust was not a continued or repeated act (cp. v. 409). The form *ἐκάθαρα* has earlier epigraphic evidence (347 B.C.) than *ἐκάθηρα*: see Meisterhans, *Gramm. Att. Inschr.* p. 86. 9 *προσεπισφάζει* L: *ἐπισφάζει* vulg. 11 *ἀποσφάζει* L: *κατασφάζει* vulg.

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4 *ἐπιβάλλει χῶμα*, because the strewing of dust on the corpse was a symbolical sepulture: see v. 256, and n. on 10. The phrase is strange, but no emendation seems probable. 7 *ἑαυτὴν εἰσαγγέλλει*, 'denounces herself': see v. 435. 10 *προθεσπίσαντος*: alluding to vv. 1064 ff.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΤΙΓΟΝΗ.
ΙΣΜΗΝΗ.
ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.
ΚΡΕΩΝ.
ΦΥΛΑΞ.
ΑΙΜΩΝ.
ΤΕΙΡΕΣΙΑΣ.
ΑΓΓΕΛΟΣ.
ΕΥΡΥΔΙΚΗ.
ΕΞΑΓΓΕΛΟΣ.

The parts may have been cast as follows:

1. *Protagonist.* Antigone. Teiresias. Eurydice.

2. *Deuteragonist.* Ismene. Watcher. Haemon. Messenger. Second Messenger.

3. *Tritagonist.* Creon.

Schneidewin gives Eurydice to the second actor, and the two Messengers to the first actor. But, as the part of Eurydice is much lighter than the combined parts of the Messengers, it is more naturally assigned to the first actor, who already bears the heaviest burden. From Demosthenes *De Falsa Legat.* § 247 it is known that the third actor played Creon.

It is a general rule of Greek Tragedy that, when the protagonist represents a woman, the Chorus represent women. The dramatic motive for the exception in this play is noticed in the Introduction.

Structure of the Play.

1. πρόλογος, verses 1—99.
2. πάροδος, 100—161.

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3. ἐπεισόδιον πρῶτον, 162—331.
4. στάσιμον πρῶτον, 332—375. Anapaests, 376—383.

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5. ἐπεισόδιον δεύτερον, 384—581.
6. στάσιμον δεύτερον, 582—625. Anapaests, 626—630.

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7. ἐπεισόδιον τρίτον, 631—780.
8. στάσιμον τρίτον, 781—800. Anapaests, 801—805.

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9. ἐπεισόδιον τέταρτον, 806—943, beginning with a κομμός, 806—882.
10. στάσιμον τέταρτον, 944—987.

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11. ἐπεισόδιον πέμπτον, 988—1114.
12. ὑπόρχημα, 1115—1154, taking the place of a fifth stasimon.

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13. ἔξοδος, 1155—1352, including a κομμός, 1261—1347.

ΑΝΤΙΓΟΝΗ.

Ὦ ΚΟΙΝΟΝ αὐτάδελφον Ἰσμήνης κάρα,
ἆρ' οἶσθ' ὅ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν
ὁποῖον οὐχὶ νῷν ἔτι ζώσαιν τελεῖ;
οὐδὲν γὰρ οὔτ' ἀλγεινὸν οὔτ' ἄτης ἄτερ
οὔτ' αἰσχρὸν οὔτ' ἄτιμόν ἐσθ', ὁποῖον οὐ
τῶν σῶν τε κἀμῶν οὐκ ὄπωπ' ἐγὼ κακῶν.

L = cod. Laur. 32. 9 (first half of eleventh century). r = one or more of the later MSS. This symbol is used where a more particular statement is unnecessary. 'MSS.,' after a reading, means that it is in all the MSS. known to the editor.

1 *κοινὸν*] *κλεινὸν* Wecklein *Ars Soph. em.* 52: *μοῦνον* M. Schmidt.
2 *ἆρ' οἶσθ' ὅ, τι* L. For the emendations proposed here and in v. 3, see Appendix.

Scene:—*The same as in the* Oedipus Tyrannus,—*viz., an open space before the royal palace* (*once that of Oedipus*) *at Thebes. The back-scene represents the front of the palace, with three doors, of which the central and largest* (*the* βασίλειος θύρα) *is that which in v.* 18 *is called* αὔλειοι πύλαι, *as being the principal entrance to the* αὐλή *of the house.*

1—99 Prologue. At daybreak (v. 100) on the morning after the fall of the two brothers and the flight of the Argives, Antigone calls Ismene forth from the house, in order to speak with her apart. She tells her that Creon has forbidden the burial of Polyneices, and declares her resolve to perform it herself. Ismene declines to assist, and endeavours to dissuade her. Antigone then goes alone to the task.

1 The words **κοινὸν** (kindred) **αὐτάδελφον** (very sister) form a single emphatic expression ('my sister, mine own sister'), not a climax ('kinswoman, and sister')—*κοινόν* strengthening *αὐτάδελφον* much as in *O. C.* 535 *κοιναί γε πατρὸς ἀδελφεαί* ('yea, very sisters of their sire'). *κοινόν* refers simply to birth from the same parents (cp. 202): it will not bear the added moral sense, 'having common interests and feelings': that is only implied, in so far as it may be a result of kinship. *αὐτάδελφος* (subst. below, 503, 696) is merely a poetical strengthening of *ἀδελφός*, and does not necessarily imply (as it might here) what prose expresses by *ἀδελφὸς ὁμοπάτριος καὶ ὁμομήτριος* (Lys. or. 42 § 4): thus Apollo, son of Zeus and Leto, can address Hermes, son of Zeus and Maia, as *αὐτάδελφον αἷμα καὶ κοινοῦ πατρός* (Aesch. *Eum.* 89).—**κάρα**: the periphrasis (as with *κεφαλή*) usu. implies respect, affection, or both (cp. Horace's *tam cari capitis*).—The pathetic emphasis of this first line gives the key-note of the drama. The origin which connects the sisters also isolates them. If Ismene is not with her, Antigone stands alone.

2 f. **ἆρ' οἶσθ'...τελεῖ**; For the various interpretations and emendations, see Appendix. The soundness of the text is doubtful, but no proposed correction is probable. I read **ὅ τι**, pron., not **ὅτι**, conjunction, and supply *ἐστί*. In the direct question, *τί ὁποῖον οὐ τελεῖ*; we understand *ἐστί* with *τί*. In the indirect form, it is simplest to say *οὐκ οἶδ' ὅ τι οὐ τελεῖ*: and we certainly could not say, *οὐκ οἶδ' ὅ τι [ἐστὶν] ὁποῖον οὐ τελεῖ*, if *ὅ τι* came immediately before *ὁποῖον*. Here, however, the separation of *ὅ τι* from *ὁποῖον* by *Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν* makes a vital difference. The sentence begins as if it were to be, *ἆρ' οἶσθ' ὅ τι Ζεὺς οὐ τελεῖ*; But when, after an interval, *ὁποῖον* comes in, the Greek hearer would think of the direct form, *τί ὁποῖον οὐ τελεῖ*; and so his ear would not be offended. This, too, suggests the answer to the objection that *Ζεύς* ought to follow *ὁποῖον*. Certainly Eur. *I. A.* 525, *οὐκ ἔστ' Ὀδυσσεὺς ὅ τι σὲ κἀμὲ πημανεῖ*, would be parallel only if here we had *ἆρ' οἶσθα, Ζεύς* (without *ὅ τι*). Nor could we have (*e.g.*) *ἆρ' οἶσθ' ἥτις Ζεὺς τῶν νόσων ὁποίαν οὐ τελεῖ*; But, since **ὅ τι** might be *acc.*, *Ζεύς* seems to follow it naturally; and when, afterwards, the sentence takes a shape which makes *ὅ τι nom.*, the ear does not return on *Ζεύς* as on a misplaced

Antigone.

Ismene, my sister, mine own dear sister, knowest thou what ill there is, of all bequeathed by Oedipus, that Zeus fulfils not for us twain while we live? Nothing painful is there, nothing fraught with ruin, no shame, no dishonour, that I have not seen in thy woes and mine.

4 ff. *οὔτ' ἄτης ἄτερ* MSS. For the proposed emendations, see Appendix.—Paley regards vv. 4—6 as interpolated: v. 6 is suspected by Nauck.—*οὐκ ὄπωπ'*] *εἰσόπωπ'* B. Todt. The 1st hand in L wrote *οὐχὶ* (thinking of v. 3), but the letters

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word, because the whole is felt as=*τί Ζεὺς ὁποῖον οὐ τελεῖ*;—The main objection to reading **ὅτι**, and taking *ὁποῖον* as substituted for the direct *ποῖον* ('that he fulfils—what not?') is the shortness of the sentence.

τῶν ἀπ' Οἰδ. κακῶν, the ills derived from Oed. (cp. *Ph.* 1088 *λύπας τὰς ἀπ' ἐμοῦ*): *i.e.* the curse upon the Labdacidae (594) which he had inherited, and which he bequeathed to his children in a form intensified by his own acts,—the parricide, the incest, the imprecation upon his sons. That imprecation finds a further fulfilment in Creon's edict. **ἔτι ζώσαιν** does not mean, 'living wearily on,' but simply, 'still living' (not yet dead), so that **ἔτι** is almost pleonastic, as in 750 *ἔτι ζῶσαν*, and so *Tr.* 305. Sometimes, indeed, the use of *ἔτι* with *ζῆν* is more emphatic, as in *Ai.* 990 *ἔτι ζῶν...ἐφίετο* (while *yet* alive), Eur. *Bacch.* 8 *πυρὸς ἔτι ζῶσαν φλόγα* (*still* smouldering).

4—6 Paley (*Journ. Ph.* 10. 16) regards these three verses as interpolated, because (1) Antigone, like Ismene, should have only seven verses: (2) the words only repeat vv. 2, 3: (3) the double negative offends. But we have no warrant for requiring such a correspondence; and this is not repetition, but development. On (3), see below.

4 οὔτ' ἄτης ἄτερ. I translate as if *οὔτ' ἄτην ἄγον* (or the like) stood in the text, since there can be no doubt that such was the general sense; but I leave the traditional words, *οὔτ' ἄτης ἄτερ*, thinking no emendation sufficiently probable to be admitted. A discussion will be found in the Appendix. Here, the following points may be noted. (1) This seems to have been the only reading known to Didymus of Alexandria, *circ.* 30 B.C. (2) It certainly does not yield any tolerable sense. (3) But the phrase **ἄτης ἄτερ** is not, in itself, at all suspicious: cp. *Tr.* 48 *πημονῆς ἄτερ*: Aesch. *Suppl.* 377 *βλάβης ἄτερ*, 703 *ἄτερ πημάτων*: *Ag.* 1148 *κλαυμάτων ἄτερ*: *Th.* 683 *αἰσχύνης ἄτερ*: *Ch.* 338 *τί δ' ἄτερ κακῶν*; Eur. *Her.* 841 *οὐκ ἄτερ πόνων*. (4) The gentlest remedy would be **οὐδ'** for the second **οὔτ'**: 'nothing painful and not-free from calamity' (=nothing painful and calamitous). The mental pain was accompanied by ruin to their fortunes. I think this possible, but not quite satisfactory. (5) One word, instead of *ἄτης ἄτερ*, might seem desirable: I had thought of *ἀτηφόρον* (cp. *δικηφόρος*). (6) Donaldson's *ἄτην ἄγον* can be supported by fr. 325 *ὅτῳ δ' ὄλεθρον δεινὸν ἀλήθει' ἄγει*, and fr. 856. 5 *ἐν κείνῃ τὸ πᾶν*, | *σπουδαῖον, ἠσυχαῖον, ἐς βίαν ἄγον*. (7) But no emendation has yet been made which, while giving a fit sense, also accounts palaeographically for *ἄτης ἄτερ* being so old. We cannot assume marginal glosses (as *ἀτηρ*`) in MSS. of 30 B.C.

5 f. αἰσχρόν, shocking the moral sense: **ἄτιμον**, attended by outward marks of dishonour,—as Oedipus imagines his daughters exposed to slights at the public festivals (*O. T.* 1489 ff.). Thus *αἰσχρόν* in a manner balances the subjective *ἀλγεινόν*, as the external *ἀτιμία* corresponds with the *ἄτη*. Cp. *O. T.* 1283 ff.—**ὁποῖον οὐ...οὐκ ὄπωπα**. The repetition of the negative is warranted by the emphasis: cp. *Ph.* 416 *οὐχ ὁ Τυδέως γόνος*, | *οὐδ' οὐμπολητὸς Σισύφου Λαερτίῳ*, | *οὐ μὴ θάνωσι*: *Tr.* 1014 *οὐ πῦρ, οὐκ ἔγχος τις ὀνήσιμον οὐκ ἐπιτρέψει*; Aesch. *Ag.* 1634 *ὃς οὐκ, ἐπειδὴ τῷδ' ἐβούλευσας μόρον*, | *ὄρᾶσαι τόδ' ἔργον οὐκ ἔτλης αὐτοκτόνως*: and so oft. after *οὐ μά*, as *El.* 626. We need not, then, change *οὐ* (in v. 5) to *ὃν*, with Blaydes, nor *οὐκ ὄπωπ'* to *εἰσόπωπ'* with B. Todt.—**τῶν...κακῶν**, *sc.* *ὄν*, possessive (or 'partitive') gen. with

καὶ νῦν τί τοῦτ' αὖ φασὶ πανδήμῳ πόλει
κήρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;
ἔχεις τι κεἰσήκουσας; ἢ σε λανθάνει
πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά;

ΙΣΜΗΝΗ.

ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων
οὔθ' ἡδὺς οὔτ' ἀλγεινὸς ἵκετ', ἐξ ὅτου
δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,
μιᾷ θανόντοιν ἡμέρᾳ διπλῇ χερί·
ἐπεὶ δὲ φροῦδός ἐστιν Ἀργείων στρατὸς
ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον,
οὔτ' εὐτυχοῦσα μᾶλλον οὔτ' ἀτωμένη.

χι were afterwards erased.—For οὐ, Blaydes conject. ὅν. **10** τῶν] τἀξ Blaydes.

ὅπωπα,—'which I have not seen as belonging to, being in the number of,' our woes. For the omission of ὅν cp. *O. C.* 694 ἔστιν δ' οἷον ἐγὼ γᾶς Ἀσίας οὐκ ἐπακούω.

7 αὖ is oft. thus joined with the interrogative τίς ('what *new* thing?'): cp. 1172, 1281: *O. C.* 357 νῦν δ' αὖ τίν' ἥκεις μῦθον... | φέρουσα...; *ib.* 1507 τί δ' ἐστίν ...νέορτον αὖ;—**πανδήμῳ πόλει**, the whole body of the citizens: so 1141, *El.* 982: πανδήμου στρατοῦ *Ai.* 844. For the adj. compounded with a noun cognate in sense to the subst., cp. βίος μακραίων (*O. T.* 518), εὐήρετμος πλάτα (*O. C.* 716 n.).

8 θεῖναι, not θέσθαι. τίθημι νόμον denotes simply the legislative act as such; hence it is fitting when the lawgiver is supreme or absolute; as Athena says, θεσμὸν...θήσω (Aesch. *Eum.* 484). τίθεμαι νόμον further implies the legislator's personal concern in the law; hence it is said of legislative assemblies (Ar. *Pol.* 4. 1. 9): but it can be said also of the despot, if his interest is implied: Plat. *Rep.* 338 E τίθεται δέ γε τοὺς νόμους ἑκάστη ἡ ἀρχὴ πρὸς τὸ αὑτῇ ξυμφέρον, δημοκρατία μὲν δημοκρατικούς, τυραννὶς δὲ τυραννικούς. **τὸν στρατηγόν**. Creon is already βασιλεὺς χώρας (155), having become so by the fact of Eteocles falling (173). She calls him στρατηγός because that was the special capacity in which, as king, he had first to act; but the title serves also to suggest rigour. The poets sometimes speak of the δῆμος as στρατός (Pind. *P.* 2. 87, Aesch. *Eum.* 566).

9 ἔχεις, *cognitum habes: Tr.* 318 οὐδ' ὄνομα πρός του τῶν ξυνεμπόρων ἔχεις;—**κεἰσήκουσας**, simply 'heard' (not, 'given heed to'), as *O. C.* 1645, *Ai.* 318, *Tr.* 351, 424.

10 τῶν ἐχθρῶν κακά, 'that evils belonging to (proper for) our enemies are coming upon our friends'; *i.e.* that our brother Polyneices is to share the doom of the Argive dead, by being left unburied. As appears from vv. 1081 ff., Soph. supposes that burial was denied to the slain foemen generally, and not to Polyneices alone. No legend was more familiar at Athens than that of Theseus recovering the Argive corpses from Creon (Eur. *Suppl.*). Cp. 1162, where, as here, ἐχθρῶν are the Argives,—the πολέμιοι in their relation to individuals. Ismene, too, seems to understand the Argives; in her reply verses 11—14 refer to φίλους, and vv. 15—17 to ἐχθρῶν. It is rare that ἐχθρῶν should have the art., while κακά has none; but cp. 365: *O. T.* 1530 τέρμα τοῦ βίου.—We might take τῶν ἐχθρῶν κακά as 'evils planned by our foes' (*i.e.* by Creon): cp. *Ph.* 422 τά γε | κείνων κάκ' ἐξήρυκε: *ib.* 512 τὸ κείνων κακόν. So schol., τὰ τῶν ἐχθρῶν μηχανήματα ἐπὶ τοὺς φίλους ἰόντα. But (*a*) the authorship of the decree having been already named, we now expect a hint of its purport: and (*b*) ἐχθροί being the natural persons to hurt φίλοι, the antithesis loses point. Some join στείχοντα τῶν ἐχθρῶν, 'coming from foes'; which is open to the objec-

And now what new edict is this of which they tell, that our Captain hath just published to all Thebes? Knowest thou aught? Hast thou heard? Or is it hidden from thee that our friends are threatened with the doom of our foes?

ISMENE.

No word of friends, Antigone, gladsome or painful, hath come to me, since we two sisters were bereft of brothers twain, killed in one day by a twofold blow; and since in this last night the Argive host hath fled, I know no more, whether my fortune be brighter, or more grievous.

13 *δύο* has been made from *δύω* in L, *ο* being also written above. **14** *θανόντοιν*

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tions just mentioned, and also to this, that, after such a verb as *στείχειν*, the simple gen. ought to denote place (*O. T.* 152 Πυθῶνος ἔβας), not agent.

11 f. μέν does not answer to the *δέ* in 15, but merely gives a slight emphasis to **ἐμοί**; cp. Xen. *Cyr.* 1. 4. 12 ἐγὼ μὲν οὐκ οἶδα (though others may know).—**Ἀντιγόνη**, placed as in *O. C.* 1 n., 1415; while once (*O. C.* 507) the anapaest is in the 4th place.—**φίλων**, objective gen. with **μῦθος**, tidings *about* them: cp. *Ai.* 221 ἀνδρὸς αἴθονος ἀγγελίαν: *ib.* 998 ὀξεῖα γάρ σου βάξις. In *O. C.* 1161 f. σοῦ...μῦθον (where the gen. is objective) = 'speech *with* thee.'—**ἐξ ὅτου**, referring to a definite time, as 1092, *O. C.* 345, *Tr.* 326, *Ph.* 493, like ἐξ οὗ (*O. T.* 1201, *Tr.* 38, *Ai.* 661, 1337). It refers to an indefinite time below, 457. The brothers had fallen on the preceding day.

13 δυοῖν...δύο. The addition of **δύο** would have more point if two pairs were in question, each consisting of one brother and one sister (as, *e.g.*, one might say, 'the two husbands were taken from the two wives'): yet it is not pointless, since it helps to suggest the isolation of the sisters. As Greek (esp. tragic) idiom loves to mark reciprocity by a repeated word (73 φίλη...φίλου, *Ai.* 267 κοινὸς ἐν κοινοῖσι), so it also loves to mark coincidence or contrast of number, whether this is, or is not, especially relevant (cp. 14, 55, 141).

14 θανόντοιν is clearly required here, though our MSS. have *θανόντων*. So in *El.* 1297, where *νῷν ἐπελθόντοιν* is certainly right, L has *ἐπελθόντων* (with *οι* written over *ω* as a correction). A plur. noun can stand with *δύο* (*Od.* 12. 73), and in *Il.* 16. 428 we have *αἰγυπιοὶ γαμψώνυχες ...κλάζοντε*. But I have been able to find only one proper parallel for such a combination as *δυοῖν ἀδελφοῖν θανόντων*, viz., a verse of an unknown poet, fr. adesp. 153 in Nauck *Trag. Frag.* p. 679 Αἴαντε δ' ὁρμήσαντες ἐκ συνωρίδος: and this has survived because Herodian cited it as a solecism (*Anecd. Boiss.* 3. 244): ἔδει γὰρ ἐπενεχθῆναι δυϊκῷ δυϊκόν. In that verse, too, the license had an obvious metrical motive, which did not exist here. Cp. 55 f. ἀδελφὼ δύο...αὐτοκτονοῦντε; 58 λελειμμένα; 62 μαχουμένα.—**διπλῇ χερί**, *i.e.* each by the other's right hand (as in *O. C.* 1425 θάνατον ἐξ ἀμφοῖν = ἐξ ἀλλήλοιν): so 170 διπλῆς μοίρας, a doom given by each to the other. Cp. *El.* 206 θανάτους...διδύμαιν χειροῖν, a murder done by two right hands (that of Clytaemnestra and that of Aegisthus). Distinguish the use of the plur. *διπλοῖ* for *δύο*, as 51, 1233.

15 ff. ἐπεί, temporal, 'since' (like ἐξ οὗ), as oft. in Her. and the poets. So also ὅτε (Thuc. 1. 13 ἔτη δ' ἐστὶ...τριακόσια...ὅτε...ἦλθε).—**ἐν νυκτὶ τῇ νῦν**, last night: so νυκτὸς τῆσδε *Ai.* 21 (cp. *ib.* 209): νυκτὶ τῇδε *El.* 644: while 'to-night' is τῆς ἐπιούσης νυκτός (Plat. *Crito* 46 A). The Argives, having on the preceding day lost all their leaders except Adrastus, fled shortly before dawn (cp. 100).—**ὑπέρτερον** here simply = πλέον (cp. *nihil supra*).—As οἷδ' εὐτυχοῦσα = οἷδ' ὅτι εὐτυχῶ, so the participles **εὐτυχοῦσα** and **ἀτωμένη** are epexegetic of οὐδὲν ὑπέρτερον, = οὔθ' ὅτι εὐτυχῶ οὔθ' ὅτι ἀτῶμαι. Of ἀτᾶσθαι we find only this pres. part. (below, 314, *Ai.* 384, Eur. *Suppl.* 182) and ἀτώμεσθα *Ai.* 269.

ΑΝ. ἤδη καλῶς, καί σ' ἐκτὸς αὐλείων πυλῶν
τοῦδ' οὔνεκ' ἐξέπεμπον, ὡς μόνη κλύοις.
ΙΣ. τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος.
ΑΝ. οὐ γὰρ τάφου νῷν τὼ κασιγνήτω Κρέων
τὸν μὲν προτίσας τὸν δ' ἀτιμάσας ἔχει;
Ἐτεοκλέα μέν, ὡς λέγουσι, σὺν δίκῃ
*χρήσει δικαίᾳ καὶ νόμου, κατὰ χθονὸς
ἔκρυψε, τοῖς ἔνερθεν ἔντιμον νεκροῖς·

Blaydes: θανόντων MSS. **18** ἤιδειν L: ἤδη Pierson. Schol., ἀντὶ τοῦ ἤδεα; he therefore read ἤδη in the text, though in his own note he writes, καὶ ἤδειν σε

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18 ff. ἤδη: see on *O. T.* 1525. **καλῶς** has a slightly ironical tone (*O. T.* 1008), glancing at Ismene's apathy. **—αὐλείων πυλῶν**, the outer door (or gate) of the court-yard, the αὔλειοι (or αὐλῆς) θύραι of the Homeric house (*Od.* 18. 239), in distinction from the θύραι μεγάρου, or inner door from the court into the men's hall. This was the αὔλειος θύρα, or front door, of the later Greek house, in distinction from the μέταυλος θύρα leading from the court to the inner part. The tragedians commonly use the more stately word πύλαι, rather than θύραι, for these outer doors of the palace: cp. Eur. *Helen.* 431 πύλας τε σεμνὰς ἀνδρὸς ὀλβίου τινὸς | προσῆλθον; *ib.* 438 πρὸς αὐλείοισιν ἑστηκὼς πύλαις. **ἐξέπεμπον**, 'sought to bring thee forth': the act., since she had herself fetched or called Ismene; the midd. meaning to summon by a messenger, *O. T.* 951 τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμάτων; cp. on 161, 165. The imperf., because she speaks of the motive present to her mind while the act was being done: cp. *O. C.* 770 τότ' ἐξεώθεις κἀξέβαλλες, n.

20 τί δ' ἔστι; marking surprise (*O. T.* 319 n.). **δηλοῖς** is not intransitive, the thing shown being expressed by the partic. in the nomin., just as below, 242 (cp. on 471), Thuc. 1. 21 ὁ πόλεμος οὗτος ... δηλώσει ... μείζων γεγενημένος. There is a really intransitive use of δηλόω in [Andoc.] or. 4 § 12 δηλώσει δὲ ἡ τῶν συμμάχων ἔχθρα πρῶτον, etc., unless δηλώσεται should be read there; but the speech is a work of the later rhetoric (see *Attic Orators*, 1. 137). Not one of the few instances adduced from classical Greek requires δηλόω to be intransitive: Her. 2. 117 (subject τόδε): 5. 78 (ἡ ἰσηγορίη): Plat. *Gorg.* 483 D (ἡ φύσις). In Her. 9. 68 δηλοῖ τέ μοι ὅτι πάντα... ἤρτητο..., εἰ καὶ τότε...ἔφευγον, the real subject is the clause with εἰ (the fact of their flight shows me).

καλχαίνουσ' ἔπος τι (for the enclitic τις placed before its noun, see on *O. C.* 280 f.), 'that thou art troubled by some tidings.' The verb is intrans., ἔπος being the 'internal,' or cognate, accus. (*Ph.* 1326 νοσεῖς τόδ' ἄλγος): for its sense cp. *O. C.* 302 τίς δ' ἔσθ' ὁ κείνῳ τοῦτο τοὔπος ἀγγελῶν; From κάλχη, the purple limpet (perh. connected with κόχλος, κόγχη), comes καλχαίνω, to make, or to be, purple: then fig., to be darkly troubled in mind: Eur. *Her.* 40 ἀμφὶ τοῖσδε καλχαίνων τέκνοις. Hence perh. Κάλχας, the seer who darkly broods on the future. The descent of this metaphor is curious. φυρ, the root of πορ-φύρ-ω, signified 'to be agitated,'—like heaving water, for instance (Skt. *bhur*, Lat. *ferv-ere*, Curt. § 415). In *Il.* 14. 16 ff. a man's troubled hesitation is likened to the trouble of the sea just *before* a storm, while as yet the waves are not driven either way: ὡς δ' ὅτε πορφύρῃ πέλαγος μέγα κύματι κωφῷ (not yet breaking in foam)...ὣς ὁ γέρων ὥρμαινε δαϊζόμενος κατὰ θυμόν. The Homeric image is thus subtler than that of a storm in the soul (*Volvere curarum tristes in pectore fluctus*, Lucr. 6. 34). (2) Then πορφύρω is said of the mind itself: *Il.* 21. 551 ἔστη, πολλὰ δέ οἱ κραδίη πόρφυρε μένοντι, 'was troubled.' (3) From πορφύρω, as='to be turbid,' came πορφύρα as=simply '*the dark*' (purple-fish and dye): and then in later Greek the verb took on the specific sense, 'to be *purple*.' (4) κάλχη=πορφύρα: and hence καλχαίνω

AN. I knew it well, and therefore sought to bring thee beyond the gates of the court, that thou mightest hear alone.

IS. What is it? 'Tis plain that thou art brooding on some dark tidings.

AN. What, hath not Creon destined our brothers, the one to honoured burial, the other to unburied shame? Eteocles, they say, with due observance of right and custom, he hath laid in the earth, for his honour among the dead below.

καλῶς κ.τ.λ. **23 f.** *σὺν δίκῃ | χρησθεὶς δικαίᾳ καὶ νόμῳ* MSS. (*δίκαια* for *δικαίᾳ* R). In the margin of L the first corrector has written *δικαία* (*sic*) *κρίσει χρησάμενος*.—The emendation *σὺν δίκης χρήσει*, printed in my 1st ed. (1888), was made by me before I learned that it had already been proposed by Gerh. Heinrich Müller (*Emend. et interpr. Sophocleae*, p. 51, Berlin, 1878). For other

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is figuratively used like the Homeric *πορφύρω*. In *πορφύρω* the idea of trouble precedes that of colour: in *καλχαίνω*, *vice versa*.

21 f. οὐ γάρ, 'what, has not,' etc., introducing an indignant question, as *Ai.* 1348, *Ph.* 249. **τὼ κασιγνήτω...τὸν μὲν ...τὸν δέ**, partitive apposition (*σχῆμα καθ' ὅλον καὶ μέρος*), the whole, which should be in the genitive, being put in the same case as the part,—a constr. freq. in nom., but rare in accus.: cp. 561: Thuc. 2. 92 *δύο ὑποσχέσεις τὴν μὲν βουλόμενος ἀναπρᾶξαι, τὴν δὲ αὐτὸς ἀποδοῦναι*.—The place of **τάφου** before *τὼ κασιγνήτω* shows the first thought to have been,—'*of a tomb*, he has deemed our two brothers, the one *worthy*, the other *unworthy*': but **προτίσας**, which has taken the place of a word in the sense of *ἀξιώσας*, substitutes the idea of preferring one brother to the other. Thus **τάφου** is left belonging, in strict grammar, to **ἀτιμάσας** only; for the genit. with which, cp. *O. C.* 49.—**ἀτιμάσας ἔχει**=a perfect, *O. T.* 577.

23 f. σὺν δίκῃ | χρησθεὶς δικαίᾳ καὶ νόμῳ, the reading of our MSS., was a clumsy attempt to mend a corrupt text, in the sense: 'having treated (him) in accordance with righteous judgment and usage.' The lateness of the corruption is shown by **χρησθεὶς** as=*χρησάμενος*, since in classical Greek *χρησθῆναι* is always pass., Her. 7. 144 (the ships) *οὐκ ἐχρήσθησαν*, Dem. or. 21 § 16 *ἕως ἂν χρησθῇ* (*ἡ ἐσθής*); of oracles being delivered, *O. T.* 604, *O. C.* 355: in Polyb. 2. 32 *ἐβούλοντο συγχρῆσθαι ταῖς...δυνάμεσι, συγχρησθῆναι* is found, indeed, in some MSS., but is manifestly corrupt. Several conjectures are discussed in the Appendix. It is most improbable that vv. 23, 24 have grown out of one verse, either by the interpolation of v. 24, or by the expansion of v. 23. For it is evidently essential to the contrast with vv. 26—30 that the honours paid to Eteocles should be described with emphasis. Were v. 23 immediately followed by v. 25, the effect would be too bald and curt. I read **σὺν δίκης | χρήσει δικαίᾳ καὶ νόμου**, 'with righteous observance of justice and usage' [*νόμῳ* could be retained, but would be harsh; and the corruption of *δίκης* would have caused that of *νόμου*]. **δίκης**, following **σύν**, was changed to **δίκῃ**, and then **χρήσει** became **χρησθείς**, in an attempt to mend the sense. *σὺν χρήσει δικαίᾳ δίκης καὶ νόμου*=*δίκῃ καὶ νόμῳ δικαίως χρώμενος*. For the latter, cp. Antiphon or. 5 § 87 *χρῆσθαι τῇ δίκῃ καὶ τῷ νόμῳ*. Eur. *I. A.* 316 *οὐδὲν τῇ δίκῃ χρῆσθαι θέλει*. The substantival periphrasis (*σὺν χρήσει τινός* for *χρώμενός τινι*) is of a common kind; *e.g.* Thuc. 2. 39 *διὰ...τὴν ἐν τῇ γῇ ἐπὶ πολλὰ ἡμῶν αὐτῶν ἐπίπεμψιν*: 5. 8 *ἄνευ προόψεως...αὐτῶν* (=*εἰ μὴ προῖδοιεν αὐτούς*).—Schütz (1876, *Jahr. f. kl. Phil.* p. 176) proposed **χρῆσθαι δικαιῶν**, 'deeming it right to treat (him) in accordance with justice,' etc.: where, however, to supply *αὐτῷ* is most awkward: I should prefer *τῷ* (instead of *καὶ*) *νόμῳ*. *O. T.* 1526 is an instance in which *καὶ* seems to have supplanted an article (*ταῖς*) after the sense had become obscured. But *χρῆσθαι δικαιῶν τῷ νόμῳ* appears somewhat too prosaic and cold, and, in so lucid a phrase, would *δικαιῶν* have been likely to become *δικαίᾳ*?—**νόμον**, of funeral rites, cp. 519: so *νόμιμα* (Thuc. 3. 58), *τὰ νομιζόμενα ποιεῖν* (*iusta facere*): Plut. *Sull.* 38 *κηδείας τῆς νενομισμένης*, the usual obsequies.

25 τοῖς ἔνερθεν ἔντιμον νεκροῖς, ethic

τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν
ἀστοῖσί φασιν ἐκκεκηρῦχθαι τὸ μὴ
τάφῳ καλύψαι μηδὲ κωκῦσαί τινα,
ἐᾶν δ' ἄκλαυτον, ἄταφον, οἰωνοῖς γλυκὺν
θησαυρὸν εἰσορῶσι πρὸς χάριν βορᾶς.
τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ
κἀμοί, λέγω γὰρ κἀμέ, κηρύξαντ' ἔχειν,
καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν
σαφῆ προκηρύξοντα, καὶ τὸ πρᾶγμ' ἄγειν

conjectures see comment. and Appendix. **27** *φασὶν* made from *φησὶν* L. **29** *ἄταφον ἄκλαυτον* (which a late hand sought to change into *ἄκλαυστον*) L: *ἄκλαυστον ἄταφον* r. **30** *θησαυρὸν*] *ἔρμαιον* Heimreich, from schol. (*Beitr.* p. 9).—*εἰσορῶσι*] *εἰσορμῶσι* is an anonymous conject. mentioned by Burton. *ὡς φέρωσι* Semitelos. Nauck would omit the verse. **33** *τοῖς*

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dat., in their sight (*O. T.* 8 *πᾶσι κλεινός*, cp. *O. C.* 1446). The dead repelled the spirit of the unburied from their converse: *Il.* 23. 71 (the shade of the unburied Patroclus to Achilles) *θάπτε με ὅττι τάχιστα, πύλας Ἄϊδαο περήσω.* | *τῆλέ με εἴργουσι ψυχαί, εἴδωλα καμόντων,* | *οὐδέ μέ πω μίσγεσθαι ὑπὲρ ποταμοῖο ἐῶσιν.*

26 θανόντα ... Πολυνείκους νέκυν, by enallage for *θανόντος*, but also with a reminiscence of the Homeric *νεκύων κατατεθνηώτων*: cp. 515 *ὁ κατθανὼν νέκυς.*

27 f. ἐκκεκηρῦχθαι = *προκεκηρῦχθαι*, as in 203. The compound with *ἐκ* usu. = 'to banish by proclamation' (*O. C.* 430 n.).—**τὸ μὴ...καλύψαι**, instead of the ordinary *μὴ καλύψαι*: cp. 443: *O. C.* 1739 *ἀπέφυγε...* | *...τὸ μὴ πίτνειν κακῶς.* Though *τὸ μὴ καλύψαι* might be viewed as subject to *ἐκκεκηρῦχθαι*, the latter was probably felt as an impersonal pass. The addition of the art. to the infin. is freq. in drama: cp. 78, and *O. C.* 47 n.

29 ἐᾶν δ'. Since *τινά* can mean *πάντα τινά*, it is not necessary to supply *πάντας* as subject for *ἐᾶν*, though in *O. T.* 238 ff. we have *μήτ' ἐσδέχεσθαι μήτε προσφωνεῖν τινα,...ὠθεῖν δ' ἀπ' οἴκων πάντας.*—L has **ἄταφον ἄκλαυτον**. For this order it may be said, that a tribrach contained in one word forms the second foot in *Ph.* 1235 *πότερα, ἰὼ.* 1314 *πατέρα*, Aesch. *Ch.* 1 *χθόνιε.* Also, *ἄταφον* thus gains a certain abrupt force, and the order corresponds with *καλύψαι...κωκῦσαι.* But against it we may urge:—(1) The other order was the usual one: *Il.* 22. 386 *κεῖται πὰρ νήεσσι νέκυς ἄκλαυτος ἄθαπτος*: Eur. *Hec.* 30 | *ἄκλαυτος, ἄταφος.* (2) On such a question of order no great weight belongs to L, in which wrong transpositions of words certainly occur; *e.g. Ph.* 156, 1332: *O. C.* 1088. Here some MSS. give *ἄκλαυστον ἄταφον.* There is no ground for distinguishing *ἄκλαυστος*, as 'not to be wept,' from *ἄκλαυτος*, 'not wept' (see *O. T.* 361 note in Appendix on *γνωτός* and *γνωστός*). L gives the form without sigma here, as below, 847, 876, and in *O. C.* 1708; but the sigmatic form in *El.* 912.

30 θησαυρόν: schol. *ἔρμαιον, εὕρημα*, taking it as merely 'treasure *trove*'; but here 'treasure' evidently implies 'store' (cp. *Ph.* 37 *θησαύρισμα*); the carrion-birds can return again and again to their feast.—**εἰσορῶσι**, when they look down upon it from the air. There is no ground for saying that *εἰσοράω* was specially 'to eye *with desire*': in Xen. *Cyr.* 5. 1. 15 *οὔτε πυρὸς ἅπτομαι οὔτε τοὺς καλοὺς εἰσορῶ*, it is simply 'look at.' The conjecture **εἰσορμῶσι**, to be taken with *πρὸς χάριν βορᾶς*, '*swooping to* the joy of the feast,' is not only needless, but bad. Far finer is the picture of the birds pausing in their flight at the moment when they first *descry* the corpse below.

Take **πρὸς χάριν βορᾶς** with *γλυκὺν θησαυρόν*, not with *εἰσορῶσι*: lit., a *welcome store* to the birds, when they look upon it, *with a view to pleasure in feeding*. For the sensual use of *χάρις* cp. Plat. *Phaedr.* 254 A *τῆς τῶν ἀφροδισίων χάριτος.* **πρὸς χάριν** is used either adverbially or with a genitive. (1) As

But the hapless corpse of Polyneices—as rumour saith, it hath been published to the town that none shall entomb him or mourn, but leave unwept, unsepulchred, a welcome store for the birds, as they espy him, to feast on at will.

Such, 'tis said, is the edict that the good Creon hath set forth for thee and for me,—yes, for *me*,—and is coming hither to proclaim it clearly to those who know it not; nor counts the matter

MSS.: τοῖσι Heath. **34** προκηρύξαντα L, made from προκηρύσσοντα: the first of the two σσ almost erased. προκηρύξοντα r.—ἄγειν] ἔχειν r, probably a mere oversight.

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an adverb, it means literally, 'with a view to gratification': hence (*a*) when the χάρις is one's own, '*at pleasure*,' as Philoctetes calls the birds (*Ph.* 1156) κορέσαι στόμα πρὸς χάριν, to glut their beaks on him 'as they will': (*b*) when the χάρις is another's, 'so as to *give* pleasure,' '*graciously*,' as *O. T.* 1152 σὺ πρὸς χάριν μὲν οὐκ ἐρεῖς. (2) A genitive after πρὸς χάριν can denote (*a*) that *in which* the χάρις consists, as βορᾶς here: or (*b*) the person or thing *whose* the χάρις is, as below, 908, τίνος νόμου...πρὸς χάριν; 'in deference to what law?' Eur. *Med.* 538 νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν, 'not at the pleasure of force,'—*i.e.* not so that force can do what it pleases. Here, **πρὸς χάριν** βορᾶς differs from a simple χάριν βορᾶς by implying the same notion as the adverbial πρὸς χάριν in *Ph.* 1156 quoted above: 'to feast on *at their pleasure*.'—Eustathius on *Il.* 8. 379 (p. 719. 9) defines carrion-birds as τοῖς πρὸς χάριν ὁρῶσι βορᾶς τῆς ἀπὸ τῶν σαρκῶν. It cannot be doubted that he was thinking of our passage, and that his text, like ours, had εἰσορῶσι: but, using the simple ὁρῶσι, he has made a new phrase, '*looking to* pleasure in food,' and his words afford no argument for joining πρὸς χάριν with εἰσορῶσι here.

31 f. **σοί**, like **κἀμοί**, depends on **κηρύξαντ' ἔχειν** (for which see 22). Creon's edict, addressed to all Thebans, touches the sisters first, since, as the nearest relatives of the dead, they were most concerned to see that he received burial. Antigone speaks with burning indignation. She says, in effect:—'Thus hath Creon forbidden thee and me to render the last offices to our brother.' The parenthesis **λέγω γὰρ κἀμέ** is prompted by the intense consciousness of a resolve. To her, who knows her own heart, it seems wonderful that Creon should even have imagined her capable of obeying such an edict. It is a fine psychological touch, and one of the most pathetic in the play.—**τὸν ἀγαθόν**, ironical, as *O. T.* 385 Κρέων ὁ πιστός, *Ph.* 873 ἀγαθοὶ στρατηλάται.—**λέγω γὰρ κἀμέ** (instead of κἀμοί), a constr. most freq. when the acc. is a proper name, as Dem. or. 24 § 6 προσέκρουσ' ἀνθρώπῳ πονηρῷ...'Ανδροτίωνα λέγω. So *Tr.* 9, *Ph.* 1261, Aesch. *Th.* 609, Eur. *Her.* 642. On the other hand cp. Dem. or. 8 § 24 παρ' ὧν ἂν ἕκαστοι δύνωνται, τούτων τῶν τὴν 'Ασίαν ἐνοικούντων λέγω, χρήματα λαμβάνουσιν: Aesch. fr. 169 ἀλλ' 'Αντικλείας ἄσσον ἦλθε Σίσυφος, | τῆς σῆς λέγω τοι μητρός. In *Ai.* 569 where L has 'Εριβοία (*sic*) λέγω, most edd. now give the dat.

Two other explanations may be noticed. Both make **σοι** enclitic. (1) Taking **σοι** as ethic dat. with **τοιαῦτα**: 'There is the good Creon's proclamation for you,—aye, and for *me* too, for I count myself also amongst those forbidden' (Campbell). Thus **κἀμοί** is not, like **σοι**, a mere ethic dat., but rather a dat. of interest. Such a transition seems hardly possible. (2) Taking **σοι** as ethic dat. with **ἀγαθόν**: 'your good Creon, aye and mine, for I own I too thought him so' (Kennedy). But Antigone is too much occupied with the edict itself to dwell with such emphasis at such a moment on the disappointment which she has experienced as to Creon's amiability.

33 **νεῖσθαι** pres. (*Od.* 15. 88): Eur. has νεῖσθε (*Alc.* 737) and νεόμενος (in lyr. *El.* 723): otherwise the word is not tragic.—**τοῖσι μὴ εἰδόσιν**, synizesis, as 263, 535, *O. C.* 1155 ὡς μὴ εἰδότ' αὐτόν, *Tr.* 321 καὶ ξυμφορά τοι μὴ εἰδέναι.

οὐχ ὡς παρ' οὐδέν, ἀλλ' ὃς ἂν τούτων τι δρᾷ, 35
φόνου προκεῖσθαι δημόλευστον ἐν πόλει.
οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα
εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακή.

ΙΣ. τί δ', ὦ ταλαῖφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ
λύουσ' ἂν ἢ 'φάπτουσα προσθείμην πλέον; 40

ΑΝ. εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει.

ΙΣ. ποῖόν τι κινδύνευμα; ποῦ γνώμης ποτ' εἶ;

ΑΝ. εἰ τὸν νεκρὸν ξὺν τῇδε κουφιεῖς χερί.

ΙΣ. ἦ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;

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40 ἢ θάπτουσα MSS. The true ἢ 'φάπτουσα is indicated by the schol. in L, who first explains the vulgate, λύουσα τὸν νόμον καὶ θάπτουσα τὸν ἀδελφόν: and then proceeds, εἰ δὲ γρ. ἢ θάπτουσα (the θ in an erasure), ἀντὶ τοῦ, λύουσα τὸν νόμον ἢ ἐπιβεβαιοῦσα αὐτόν. Brunck restored ἢ 'φάπτουσα.—λύουσ' ἂν εἰθ'

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35 παρ' οὐδέν: cp. 466: *O. T.* 983 ταῦθ' ὅτῳ | παρ' οὐδέν ἐστι. The addition of **ὡς** serves to mark Creon's point of view more strongly: cp. *O. C.* 732 ἦκω γὰρ οὐχ ὡς δρᾶν τι βουληθείς, n.—**ὃς ἄν... δρᾷ**, the antecedent τούτῳ being suppressed, =a dat., τῷ δρῶντι: cp. Isocr. or. 18 § 37 προσήκει βοηθεῖν ὑμᾶς οὐχ οἵτινες ἂν δυστυχεστάτους σφᾶς αὐτοὺς ἀποδείξωσιν ἀλλ' οἵτινες ἂν δικαιότερα λέγοντες φαίνωνται. That such a relative clause was felt as practically equivalent to a noun-case may be seen from Thuc. 2. 62, where it is co-ordinated with a dative: αὔχημα μὲν...καὶ δειλῷ τινὶ ἐγγίγνεται, καταφρόνησις δέ, ὃς ἂν καὶ γνώμῃ πιστεύῃ. Thuc. uses this constr. esp. in definitions, as 6. 14, τὸ καλῶς ἄρξαι τοῦτ' εἶναι, ὃς ἂν τὴν πατρίδα ὠφελήσῃ.

36 προκεῖσθαι: cp. 481: *O. T.* 865 νόμοι πρόκεινται.—**δημόλευστον** = λευσθέντα ὑπὸ τοῦ δήμου, the epith. of the victim being transferred to the doom: *Tr.* 357 ὁ ῥιπτὸς Ἰφίτου μόρος. Cp. Aesch. *Ag.* 1616 δημορριφεῖς...λευσίμους ἀράς. Death by public stoning would mean that the transgressor was execrated as a traitor to the commonweal: see n. on *O. C.* 435.

37 f. σοι ethic dat.: so *O. C.* 62 and *El.* 761 τοιαῦτά σοι ταῦτ' ἐστίν.—**ἐσθλῶν**, gen. of origin with πέφυκας, from a good stock: *O. T.* 1062 ἐὰν τρίτης ἐγὼ | μητρὸς φανῶ τρίδουλος n. Cp. fr. 601 (race cannot be relied upon, since often) πέλεται | οὔτ' ἀπ' εὐγενέων ἐσθλὸς οὔτ' ἀχρείων | τὸ λίαν κακός.

39 ὦ ταλαῖφρον, 'my poor sister': cp. ἄνολβος (1026), δύσποτμος (*O. T.* 888), μέλεος, etc.—**εἰ τάδ' ἐν τούτοις**: cp. *O. C.* 1443 ταῦτα... | ...τῇδε φῦναι. The plur. **ἐν τούτοις** means either (1) 'in these circumstances,' as here, and Plat. *Phaed.* 101 C: or (2) 'meanwhile,' *inter haec*, as Plat. *Symp.* 220 B. The sing. ἐν τούτῳ usually = 'meanwhile'; more rarely 'in this case' (Thuc. 1. 37), or 'at this point' (id. 2. 8).

40 λύουσ'...ἢ 'φάπτουσα, 'by seeking to loose or to tighten the knot,'—a phrase, perhaps proverbial, for 'meddling in any way.' She can do no good by touching the tangled skein. The Greek love of antithesis naturally tended to expressions like our 'by hook or by crook,' 'by fair means or foul,' 'for love or money,' 'good or bad,' etc. Cp. 1109 οἵ τ' ὄντες οἵ τ' ἀπόντες (n.): Eur. *Bacch.* 800 ἀπόρῳ γε τῷδε συμπεπλέγμεθα ξένῳ, | ὃς οὔτε πάσχων οὔτε δρῶν σιγήσεται, which is plainly colloquial,—meaning 'who will not hold his peace on any terms'; for though πάσχων suits the recent *imprisonment* of Dionysus, δρῶν could not mean definitely, 'as a free agent.' Similarly we may suppose that some such phrase as οὔτε λύων οὔτε ἅπτων (Plat. *Crat.* 417 E τὸ δὲ ἅπτειν καὶ δεῖν ταὐτόν ἐστι) was familiar as = 'by no possible means.' If **ἐφάπτουσα** is sound,

light, but, whoso disobeys in aught, his doom is death by stoning before all the folk. Thou knowest it now; and thou wilt soon show whether thou art nobly bred, or the base daughter of a noble line.

IS. Poor sister,—and if things stand thus, what could I help to do or undo?

AN. Consider if thou wilt share the toil and the deed.

IS. In what venture? What can be thy meaning?

AN. Wilt thou aid this hand to lift the dead?

IS. Thou wouldst bury him,—when 'tis forbidden to Thebes?

ἄπτουσα Porson. **42** ποῖ L: ποῦ r. **43** χερί] ἄθρει or ὅρα Meineke. **44** ἦ] εἰ L, which an early hand sought to change into ἦ: η is also written above.

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the poet has refined a colloquialism by modifying ἄπτουσα into ἐφάπτουσα, just as τί δρῶν ἢ τί λέγων (cp. Aesch. *P. V.* 660) appears in *O. T.* 71 as ὅ τι | δρῶν ἢ τί φωνῶν. Some find a reference to weaving;—'by loosening the web, or fastening a new thread'; but, though the phrase may have been first suggested by the loom, it was probably used without any such conscious allusion. Quite different from our passage is *Ai.* 1317 εἰ μὴ ξυνάψων ἀλλὰ συλλύσων πάρει, 'not to embroil the feud, but to help in solving it': cp. Eur. *Hipp.* 670 τίνας νῦν τέχνας ἔχομεν ἢ λόγους | σφαλεῖσαι κάθαμμα λύειν λόγου; 'to loose the knot of controversy.' —Another view makes the phrase refer to Creon's edict: 'seeking to undo it, or *to tighten it*,'—*i.e.* to break it, or to make it more stringent than it already is (schol. λύουσα τὸν νόμον, ἢ βεβαιοῦσα αὐτόν). But, though Antigone has not yet revealed her purpose, too great callousness is ascribed to Ismene if she is supposed to doubt whether her sympathy is invited against or *for* such an edict.—The *act.* ἐφάπτειν is rare: *Tr.* 933 τοὔργον ὡς ἐφάψειεν, that he had imposed the deed on her (by his fierce reproaches): Pind. *O.* 9. 60 μὴ καθέλοι νιν αἰὼν πότμον ἐφάψαις | ὀρφανὸν γενεᾶς. Was Porson right in conjecturing εἴθ' ἄπτουσα? For it, we may observe:—(1) An opposition of the simple λύειν and ἅπτειν suits a proverbial phrase: (2) ἦ and εἰ are elsewhere confused, as *O. C.* 80 (n.): (3) the single εἴτε is found in *O. T.* 517 λόγοισιν εἴτ' ἔργοισιν, *Tr.* 236 πατρῴας εἴτε βαρβάρου; Against the conjecture is the fact that εἴθ' ἄπτουσα would have been much less likely to generate the ἦ θάπτουσα of our MSS., since the intermediate εἰ θάπτουσα, being obviously unmeaning, would have been likely to cure itself.—**προσθείμην**: cp. *O. C.* 767 προσθέσθαι χάριν, n.—**πλέον**, 'for thine advantage': *O. T.* 37 οὐδὲν ἐξειδὼς πλέον, n.

41 f. ξυμπονήσεις is the more general word,—'co-operate'; **ξυνεργάσει**, the more explicit,—'help to accomplish the deed.'—**ποιόν τι κ.**, cognate acc. to the verbs in 41: cp. *O. C.* 344 κακὰ | ὑπερπονεῖτον, n.—Read **ποῦ γνώμης...εἶ** (from εἶναι): cp. *El.* 390 ποῦ ποτ' εἶ φρενῶν. The question between **ποῦ** and **ποῖ** here is one of sense, not of idiom. **ποῖ γνώμης ...εἶ** (from ἰέναι) would mean, 'to what thought will you have recourse?' Cp. *O. C.* 170 ποῖ τις φροντίδος ἔλθῃ; (n.), *Tr.* 705 οὐκ ἔχω...ποῖ γνώμης πέσω. But the meaning here is, 'what can you be thinking of?'

43 f. εἰ *sc.* σκόπει.—Join **ξὺν τῇδε χερί**: she lifts her hand.—**κουφιεῖς**, take up for burial: cp. *Ai.* 1410 πλευρὰς σὺν ἐμοὶ | τάσδ' ἐπικούφιζ' (the dead Ajax): and the common phrase ἀναιρεῖσθαι νεκρούς.—**ἦ γὰρ** marks surprise (*O. C.* 64). The absence of caesura in the first three feet allows each of the two important words (νοεῖς θάπτειν) to fall slowly from the astonished speaker's lips.—**σφε** = αὐτόν, as 516, 1226. σφε can be s. or pl., m. or f.: νιν, s. or pl., m., f. or n.—**ἀπόρρητον**, acc. neut. in appos. with θάπτειν σφε: Plat. *Gorg.* 507 E ἐπιθυμίας...πληροῦν, ἀνήνυτον κακόν.—**πόλει**, 'to' or 'for' (dat. of interest), not 'by' (dat. of agent), though the latter might be supported by Eur. *Phoen.* 1657 ἐγώ σφε θάψω, κἂν ἀπεννέπῃ πόλις.

AN. τὸν γοῦν ἐμόν, καὶ τὸν σόν, ἢν σὺ μὴ θέλῃς, 45
ἀδελφόν· οὐ γὰρ δὴ προδοῦσ' ἁλώσομαι.
ΙΣ. ὦ σχετλία, Κρέοντος ἀντειρηκότος;
AN. ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἴργειν μέτα.
ΙΣ. οἴμοι· φρόνησον, ὦ κασιγνήτη, πατὴρ
ὡς νῷν ἀπεχθὴς δυσκλεής τ' ἀπώλετο, 50
πρὸς αὐτοφώρων ἁμπλακημάτων διπλᾶς
ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερί·
ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον·
τρίτον δ' ἀδελφὼ δύο μίαν καθ' ἡμέραν 55

45 f. L points thus: *τὸν γοῦν ἐμὸν καὶ τὸν σὸν· ἢν σὺ μὴ θέλῃς ἀδελφόν*, etc.—Benedict (*Observ. in Soph.*, Leipsic, 1820, p. 104) is followed by several edd. in rejecting v. 46, which was already suspected in antiquity: see comment. In v. 45

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45 f. τὸν γοῦν ἐμὸν κ.τ.λ. To the question—'Do you really mean to bury him?'—the simple answer would have been, *τὸν γοῦν ἐμὸν ἀδελφόν*, 'I certainly mean to bury my own brother.' But the word **ἐμόν**—reminding her that he is equally *Ismene's* brother—prompts the insertion of the reproachful clause, **καὶ τὸν σόν, ἢν σὺ μὴ θέλῃς**. Thus the contrast between **τὸν ἐμόν** and **τὸν σόν** anticipates the emphasis on the word **ἀδελφόν**. The whole thought is,—'I will certainly do *my* duty,—and *thine*, if thou wilt not,—to a *brother*.' Since ὁ *ἐμός* is the same person as ὁ *σός*, this thought can be poetically expressed by saying, 'I will certainly bury *my* brother,—and *thine*, if thou wilt not': for the tribute *rendered* to him by one sister represents the tribute *due* from both. Remark that **γοῦν** often emphasises a pers. or possessive pron. (as here *ἐμόν*): 565 *σοὶ γοῦν*: *Ai.* 527 *πρὸς γοῦν ἐμοῦ*: *O. T.* 626 *τὸ γοῦν ἐμόν*: *El.* 1499 *τὰ γοῦν σ'*.—Two other versions are possible, but less good. (1) Taking **τὸν...ἐμὸν καὶ τὸν σόν** as='him who is my brother and thine,' and **ἤν** as='*even* if.' But for this we should expect *τὸν γοῦν ἐμόν τε καὶ σόν*, and *κἄν*. (2) Taking **καὶ** with **ἤν**, 'I will bury my brother, even if thou wilt not bury thine.' But (i) the separation of *καί* from *ἤν* is abnormal: (ii) the mode of expression would be scarcely natural unless ὁ *ἐμός* and ὁ *σός* were different persons.

ἀδελφόν...ἁλώσομαι. Didymus (*circ.* 30 B.C.) said this verse was condemned as spurious 'by the commentators' (*ὑπὸ τῶν ὑπομνηματιστῶν*). I believe it to be undoubtedly genuine. One modern argument against it is that Antigone should here speak only one verse. But these two verses express the resolve on which the action of the play turns: it is an important moment in the dialogue. And, at such a moment, Soph. often allows a stichomuthia to be broken by two or more verses for the same speaker. See the stichomuthia in 401—406, broken by 404 f.: *O. T.* 356—369, broken by 366 f.: *ib.* 1000—1046, broken by 1002 f. and 1005 f.: *O. C.* 579—606, broken by 583 f. and 599 ff. Further, verse 46 is Sophoclean in three traits: (*a*) **ἀδελφόν** emphasised by position as first word, with a pause after it: cp. 72, 525: *O. T.* 278 *δεῖξαι*: *O. C.* 1628 *χωρεῖν*. (*b*) **οὐ γὰρ δή** in rejecting an alternative: *O. T.* 576 *ἐκμάνθαν'· οὐ γὰρ δὴ φονεὺς ἁλώσομαι*. Cp. *O. C.* 110 n. (*c*) The phrase with the aor. part.: *Ai.* 1267 *χάρις διαρρεῖ καὶ προδοῦσ' ἁλίσκεται*. Lastly, v. 45, if alone, would be too bald and curt.

47 ὦ σχετλία, 'over-bold.' The word primarily means 'enduring' (√*σχε*, *σχεθεῖν*). Hence: (1) Of *persons*, (*a*) 'unflinching,' in audacity or cruelty,—the usu. Homeric sense, as *Od.* 9. 494 *σχέτλιε, τίπτ' ἐθέλεις ἐρεθιζέμεν ἄγριον ἄνδρα*; So *Ph.* 369, 930 *ὦ σχέτλιε*, Eur. *Alc.* 741

AN. I will do my part,—and thine, if thou wilt not,—to a brother. False to him will I never be found.

IS. Ah, over-bold! when Creon hath forbidden?

AN. Nay, he hath no right to keep me from mine own.

IS. Ah me! think, sister, how our father perished, amid hate and scorn, when sins bared by his own search had moved him to strike both eyes with self-blinding hand; then the mother wife, two names in one, with twisted noose did despite unto her life; and last, our two brothers in one day,—

Dindorf conject. *κοὐ τὸν σόν*: M. Schmidt, *τὸν καὶ σόν*: Nauck, *ἔγωγε τὸν ἐμόν, τὸν σόν*. **48** *μ'* was added by Brunck, from the schol., *εἴργειν με ἀπὸ τῶν ἐμῶν*. **53** *ἔπος*] *πάθος* was a variant. L has *ἔπος* in the text, with *πάθος* written above by the first corrector (S). Other MSS. (as A) read *πάθος* in the text, with *γρ. ἔπος*.

σχετλία τόλμης. (*b*) 'Suffering,'=*τλήμων*, as Aesch. *P. V.* 644 (of Io), Eur. *Hec.* 783. Neither Homer nor Soph. has this use. (2) Of *things*, 'cruel,' 'wretched,'—a use common to all the poets: so *Ai.* 887 *σχέτλια γάρ* ('tis cruel'), *Tr.* 879.

48 οὐδέν, adv.: **μέτα**=*μέτεστι*: **τῶν ἐμῶν** (masc.) with **εἴργειν** only: cp. *El.* 536 *ἀλλ' οὐ μετῆν αὐτοῖσι τήν γ' ἐμὴν κτανεῖν*. Plat. *Apol.* 19 C *ἐμοὶ τούτων... οὐδὲν μέτεστι*. For the plur. cp. *O. T.* 1448 *ὀρθῶς τῶν γε σῶν τελεῖς ὕπερ* ('thou wilt meetly render the last rites to thine own,'—Iocasta).

50 νῷν ethic dat. with **ἀπώλετο** (cp. *O. C.* 81 *βέβηκεν ἡμίν*). **ἀπεχθής**, hateful to mankind for his involuntary crimes. **ἀπώλετο**, 'died,' not merely 'was disgraced' (cp. 59 *ὀλούμεθ'*): she is speaking of the *deaths* which had left them alone. But **ἔπειτα** in 53 is merely 'then,' 'in the next place,' and need not mean that Oedipus died before Iocasta. Here Soph. follows the outline of the epic version, acc. to which Oed. died at Thebes: see Introd. to *Oed. Tyr.* pp. xvi ff. The poet of the *Odyssey* (11. 275) makes him survive his consort's suicide, and no version appears to have assumed the contrary. The *Antigone* knows nothing of his exile from Thebes, or of the sacred honour which surrounded the close of his life, as the story is told in the later *Oedipus at Colonus*.

51 ff. πρὸς...ἀμπλακημάτων...ἀράξας, '*impelled by* them to strike his eyes': cp. *O. T.* 1236 (*τέθνηκε*) *πρὸς τίνος ποτ' αἰτίας*;—**αὐτοφώρων**=*ἃ αὐτὸς ἐφώρασεν* (cp. fr. 768 *τὰ πλεῖστα φωρῶν αἰσχρὰ φωράσεις βροτῶν*), detected by himself, when he insisted on investigating the murder of Laïus (cp. *O. T.* 1065). Elsewhere *αὐτόφωρος*=*φωραθεὶς ἐπ' αὐτῷ τῷ ἔργῳ*, 'taken in the act': Thuc. 6. 38 *κολάζων, μὴ μόνον αὐτοφώρους* (*χαλεπὸν γὰρ ἐπιτυγχάνειν*), *ἀλλὰ καὶ ὧν βούλονται μέν, δύνανται δ' οὔ*: and so in the adv. *ἐπ' αὐτοφώρῳ λαμβάνειν* etc.—**ἀράξας**, with the golden brooches (*περόναι*): *O. T.* 1276 *ἤρασσ' ἐπαίρων βλέφαρα*.—**αὐτὸς αὐτουργῷ χερί**, emphatic, like *αὐτὸς πρὸς αὐτοῦ* (1177), but not strictly pleonastic, since **αὐτός**='by his own act,' *i.e.* 'of his free will,' while **αὐτ. χερί** refers to the instrument, 'with hand turned against himself.' Cp. on 56.

53 f. διπλοῦν ἔπος, a two-fold name (for the same person): as conversely Aesch. *P. V.* 209 *ἐμοὶ δὲ μήτηρ...Θέμις | καὶ Γαῖα, πολλῶν ὀνομάτων μορφὴ μία*. Valckenär on Eur. *Phoen.* p. 153 cites Heracleitus *Alleg. Hom.* 21 (of Hera) *διπλοῦν ὄνομα φύσεως καὶ συμβιώσεως*, 'a name signifying at once birth and marriage' (since she was *coniunx Iovis et soror*). Seneca *Oed. Tyr.* 389 *mixtumque nomen coniugis, nati, patris*. (The feeble *v. l.* **πάθος** for *ἔπος* meant, 'a double calamity,' since both mother and wife perished.)—**ἀρτάναισι**: cp. *O. T.* 1264 *πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην*.

55 f. δύο...μίαν: see on 13.—**αὐτοκτονοῦντε** is not literally, 'slaying themselves,' or 'slaying each other,' but, 'slaying with their own hands': the context explains that the person whom each so slew was his own brother. So either (1) *suicide*, or (2) *slaying of kinsfolk*, can be expressed by *αὐθέντης, αὐτοκτόνος, αὐ-*

αὐτοκτονοῦντε τὼ ταλαιπώρω μόρον
κοινὸν κατειργάσαντ' ἐπαλλήλοιν χεροῖν.
νῦν δ' αὖ μόνα δὴ νὼ λελειμμένα σκόπει
ὅσῳ κάκιστ' ὀλούμεθ', εἰ νόμου βίᾳ
ψῆφον τυράννων ἢ κράτη παρέξιμεν. 60
ἀλλ' ἐννοεῖν χρὴ τοῦτο μὲν γυναῖχ' ὅτι
ἔφυμεν, ὡς πρὸς ἄνδρας οὐ μαχουμένα·
ἔπειτα δ' οὕνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων,
καὶ ταῦτ' ἀκούειν κἄτι τῶνδ' ἀλγίονα.
ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς 65
ξύγγνοιαν ἴσχειν, ὡς βιάζομαι τάδε,

56 αὐτοκτενοῦντε L, αὐτοκτενοῦντες r: αὐτοκτονοῦντε (sic) Coraës ad Heliod. vol. 2, p. 7. **57** ἐπ' ἀλλήλοιν MSS.: ἐπαλλήλοιν Hermann. In L the ' after ἐπ' and the breathing on ἀ are either from the first hand or from S.—Nauck conject. δαΐοιν:

τοσφαγής, αὐτοφόνος, etc. The compound merely expresses that the deed is done with one's own hand, implying that such a use of one's own hand is unnatural. The object of the deed may be one's own life, or another's. This ambiguity of the compound is illustrated by 1175 f. αὐτόχειρ δ' αἱμάσσεται.—ΧΟ. πότερα πατρῴας ἢ πρὸς οἰκείας χερός; 'by his father's hand, or by his own?'

57 κατειργάσαντ', plur. verb with dual subject, as oft., even when another verb with the same subject is dual, as Xen. *Cyr.* 6. 1. 47 ὡς εἰδέτην...ἠσπάσαντο: Plat. *Euthyd.* 294 E ὅτε παιδία ἤστην ...ἠπίστασθε: see *O. C.* 343 n.—**ἐπαλλήλοιν χεροῖν**, 'with mutual hands,'—each brother lifting his hands against the other. It is hard to believe that Soph. would here have written **ἐπ' ἀλλήλοιν**, 'against each other,' when **χεροῖν** would seem a weak addition, and the double **οιν** would be brought into harsh relief by the independence of the two words. The verse is in every way better if we can read **ἐπαλλήλοιν** as an epithet of **χεροῖν**. Now we know that the word ἐπάλληλος was in common use at least as early as the 2nd century B.C. In the extant literature it seems always to correspond with ἐπ' ἀλλήλοις as='*one on top of another*' (*Od.* 23. 47 κείατ' ἐπ' ἀλλήλοισι), being used to mean, 'in close order' or 'in rapid sequence' (as Polyb. 11. 11 ἐν ἐπαλλήλοις τάξεσι, in close ranks: Alciphro *Epp.* 3. 6 τὰς ἐπαλλήλους πληγάς, the showers of blows). An exception might, indeed, be supposed in Philo Judaeus *De Mose* 3, p. 692, where he is saying that the continuity of human record has been broken διὰ τὰς ἐν ὕδασι καὶ πυρὶ γενομένας συνεχεῖς καὶ ἐπαλλήλους φθοράς: which Adrian Turnebus rendered, 'propter illas eluvionum et exustionum continuas et *alternas* ('mutual') interneciones.' But Philo was evidently (I think) using ἐπάλληλος in its ordinary sense, and meant merely, 'owing to *the continuous and rapid succession* of calamities by flood and fire.' It by no means follows, however, that a poet of the 5th cent. B.C. could not have used ἐπάλληλος in a sense corresponding with ἐπ' ἀλλήλοις as='*against* each other,'—the more frequent and familiar sense of the words, as in the Homeric ἐπ' ἀλλήλοισιν ἰόντες, ἐπ' ἀλλήλοισι φέρον πολύδακρυν Ἄρηα (*Il.* 3. 132): cp. Ar. *Lys.* 50 ἐπ' ἀλλήλοισιν αἴρεσθαι δόρυ. The use of ἐπάλληλος here may have been partly prompted by a reminiscence of Aesch. *Theb.* 931 ἐτελεύ|τασαν ὑπ' ἀλλαλοφόνοις χερσὶν ὁμοσπόροισιν (cp. Xen. *Hier.* 3. 8 ἀδελφοὺς... ἀλληλοφόνους).

58 νῦν δ' αὖ. Though in L δ' has been inserted by a later hand, it is found in A, and its omission by the first hand in L (which has made other such oversights) cannot weigh much against it. Some of the recent edd. omit it: but the effect of **νῦν αὖ** without it would here be intolerably abrupt. For **αὖ** ('in our

each shedding, hapless one, a kinsman's blood,—wrought out with mutual hands their common doom. And now *we* in turn—we two left all alone—think how we shall perish, more miserably than all the rest, if, in defiance of the law, we brave a king's decree or his powers. Nay, we must remember, first, that we were born women, as who should not strive with men; next, that we are ruled of the stronger, so that we must obey in these things, and in things yet sorer. I, therefore, asking the Spirits Infernal to pardon, seeing that force is put on me herein,

Semitelos, *πολεμίαιν*. **58** In L the first hand wrote *νῦν αὖ*: a later inserted *δ'*: *νῦν δ' αὖ* r. **60** *ἢ κράτη*] *καὶ κράτη* Axt. **63** *ἔπειτα δ' οὕνεκ'*] *ἔπειθ' ὀθούνεκ'* Wecklein.—*κρειττόνων* L, with *σσ* written above by an early hand.

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turn') cp. 7.—**μόνα δή**, '*all* alone': *Tr.* 1063 *μόνη με δὴ καθεῖλε*: *Ai.* 992 *ἀπάντων δή*: so esp. with superlatives, *ib.* 858 *πανύστατον δή*: Thuc. 1. 50 *μεγίστη δή*.

60 ψῆφον, the pebble used in voting, then, the vote; here (as below, 632) applied to the resolve or decree of an absolute monarch. Cp. *O. T.* 606 *μή μ' ἁπλῆ κτάνῃς | ψήφῳ, διπλῆ δέ, i.e.* not by thine own royal voice alone, but by mine also.—**τυράννων**, *i.e.* Creon: allusive plur., as 67: *O. T.* 366 n.—**κράτη**, the *powers* of the king, as 173 (cp. *O. C.* 392 n.). The disjunctive **ἤ** (for which Axt proposed **καί**) means: 'if we offend against this edict, or (in any way) against the royal powers.' It could not mean: 'if we infringe his *edict*, or (by persistence after warning) come into conflict with his *power*.'

61 f. τοῦτο μέν is not governed by **ἐννοεῖν**, but is adv., 'on the one hand,' answered by **ἔπειτα δ'** (63) instead of *τοῦτο δέ*, as elsewhere by *τοῦτ' αὖθις* (167), *τοῦτ' ἄλλο* (*O. T.* 605), *εἶτα* (*Ph.* 1346), or *δέ* (*O. C.* 441).—**ὡς**, with **οὐ μαχουμένα**, marks the intention of nature as expressed in sex,—'showing that we were not meant to strive with men.' This might be illustrated by Arist.'s phrase, *βούλεται ἡ φύσις ποιεῖν τι*, in regard to nature's intention or tendency (*De Anim. Gen.* 4. 10, etc.).

63 f. οὕνεκ', 'that' (as *O. T.* 708, *O. C.* 1395, and oft.): *not*, 'because,' as some take it, supplying *χρή* with *ἀκούειν*.—**ἐκ**, as from the head and fount of authority; so *El.* 264 *κἀκ τῶνδ' ἄρχομαι*: cp. *O. C.* 67 n.—**ἀκούειν**, infin. expressing consequence ('so that we should hearken'), without **ὥστε**, as 1076 *ληφθῆναι*. We find *ἀκούω τινός*, 'to obey a person,' but not *ἀκούω τι*, as 'to hear (and obey) a command.' Here **ταῦτα** and **ἀλγίονα** are accusatives of respect, 'in regard to these things,' as *πάντα* in *El.* 340, *τῶν κρατούντων ἐστὶ πάντ' ἀκουστέα*, 'I must obey the rulers in all things.' If the accusatives were objective, the sense would be, 'to hear these taunts' (or, 'to be called these names'): cp. *Ph.* 607, *Ai.* 1235.

65 f. ἐγὼ μὲν οὖν. *μέν* (with no answering *δέ*) emphasises *ἐγώ* (see on 11), while *οὖν* has its separate force, 'therefore,' as in *O. T.* 483, *O. C.* 664. The composite *μὲν οὖν* ('nay rather') would be unfitting here.—**τοὺς ὑπὸ χθονός**, the gods below (451), and also the departed spirit of Polyneices,—which, like the spirit of the unburied Patroclus (*Il.* 23. 65), can have no rest till sepulture has been given to the corpse. Cp. *O. C.* 1775 *τῷ κατὰ γῆς* (Oedipus): for the allusive plur., *El.* 1419 *ζῶσιν οἱ γᾶς ὑπαὶ κείμενοι* (Agamemnon). In ref. to the nether world, Attic writers regularly join *ὑπό* with *gen.*, not dat.: *El.* 841 *ὑπὸ γαίας... ἀνάσσει*: *Tr.* 1097 *τόν θ' ὑπὸ χθονὸς | Ἄιδου...σκύλακα*: Plat. *Phaedr.* 249 A *τὰ ὑπὸ γῆς δικαστήρια*. Indeed *ὑπό* with *dat.* is altogether rare in Attic prose, except as meaning (*a*) under an authority, as *ὑπὸ νόμοις*, or (*b*) under a class, as Plat. *Symp.* 205 B *αἱ ὑπὸ πάσαις ταῖς τέχναις ἐργασίαι*. In poetry, Attic and other, it is freq. also in the local sense: cp. 337 *ὑπ' οἴδμασιν*.—**βιάζομαι τάδε**, pass. with cogn. acc., as 1073 *βιάζονται τάδε*. Cp. *Ph.* 1366 *κἄμ' ἀναγκάζεις τάδε*; and below, 219.

τοῖς ἐν τέλει βεβῶσι πείσομαι· τὸ γὰρ
περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.
ΑΝ. οὔτ' ἂν κελεύσαιμ', οὔτ' ἄν, εἰ θέλοις ἔτι
πράσσειν, ἐμοῦ γ' ἂν ἡδέως δρῴης μέτα. 70
ἀλλ' ἴσθ' ὁποία σοι δοκεῖ· κεῖνον δ' ἐγὼ
θάψω· καλόν μοι τοῦτο ποιούσῃ θανεῖν.
φίλη μετ' αὐτοῦ κείσομαι, φίλου μέτα,
ὅσια πανουργήσασ'· ἐπεὶ πλείων χρόνος
ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε. 75
ἐκεῖ γὰρ ἀεὶ κείσομαι· σοὶ δ' εἰ δοκεῖ,

68 f. In L the first hand wrote τὸ γὰρ | περισσὰ πράσσειν ἐμοῦ γ' ἂν ἡδέως δρῴης μέτα. He then effaced περισσά, and added one of the omitted verses (68) in the margin, and the other (69) in the text, between 67 and 70. **70** ἐμοῦ γ'] ἐμοί γ' Meineke. —ἡδέως] ἀσμένης Lehrs.—δρῴης] δρώσης Mekler, understanding πράσσοις. **71** ὁποῖά σοι δοκεῖ L: ὁποία r. The Schol. knew both readings: γίγνωσκε ὁποῖα σὺ θέλεις, τὸ

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67 f. τοῖς ἐν τέλει βεβῶσι=τυράννων in 60, *i.e.* Creon. **βεβῶσι**, as *El.* 1094 μοίρᾳ μὲν οὐκ ἐν ἐσθλᾷ | βεβῶσαν: *O. C.* 1358 ἐν πόνῳ | ταὐτῷ βεβηκώς. Elsewhere Soph. has the simple phrase: *Ai.* 1352 κλύειν...τῶν ἐν τέλει, and so *Ph.* 385, 925. οἱ ἐν τέλει are 'those in authority,' —τέλος meaning 'final or decisive power,' as Thuc. 4. 118 τέλος ἔχοντες ἰόντων, 'let the envoys go as plenipotentiaries.' Pindar's τέλος δωδεκάμηνον ('an *office* held for a year'), *N.* 11. 10, is perh. poetical. As synonyms for οἱ ἐν τέλει we find (1) οἱ τὰ τέλη ἔχοντες, Thuc. 5. 47, and (2) τὰ τέλη simply,—'the authorities,' sometimes with masc. part., as Thuc. 4. 15 ἔδοξεν αὐτοῖς...τὰ τέλη καταβάντας βουλεύειν. Xen. *Hellen.* 6. 5 has τὰ μέγιστα τέλη, 'the highest magistrates' (like Thuc. 1. 10 ἔξω τῶν βασιλέων καὶ τῶν μάλιστα ἐν τέλει: cp. 2. 10).—**τὸ γὰρ | ...πράσσειν**: for the art. in the 6th place, with its noun in the next v., cp. 78: *O. T.* 231: *O. C.* 265, 351: *Ph.* 674.—**περισσὰ πρ.**: cp. 780: so *Tr.* 617 περισσὰ δρᾶν, =πολλὰ πράττειν, πολυπραγμονεῖν.—**οὐκ ἔχει νοῦν οὐδ.** = ἀνόητόν ἐστι: prop. of persons, as *Tr.* 553 γυναῖκα νοῦν ἔχουσαν.

69 f. ἔτι, 'yet,'—at some future time: so *El.* 66 (κἄμ' ἐπαυχῶ) ἄστρον ὡς λάμψειν ἔτι: *Tr.* 257 δουλώσειν ἔτι (he vowed that he would *yet* enslave him).—**πράσσειν...δρῴης** (instead of πράσσοις): for such substitution of a synonym cp. *O. T.* 54 ἄρξεις...κρατεῖς (n.): *O. C.* 1501 σαφὴς ...ἐμφανής. With **δρῴης** we have a double **ἄν**, the first after the negative, the second after the emphatic ἐμοῦ γ': cp. *O. T.* 339 n.—Objection has been made to **ἡδέως** on the ground that it ought to mean, 'with pleasure *to yourself*.' Wecklein, indeed, takes that to be the sense, supposing **γε** to be misplaced; *i.e.* the proper order would have been, **ἡδέως γε ἂν ἐμοῦ** κ.τ.λ.: but the position of **ἐμοῦ** in the verse sufficiently shows that **γε** must go with it. **ἐμοί γ'** (Meineke) would leave **μέτα** awkward: and **ἀσμένης** (Lehrs) would not have been displaced by **ἡδέως**, which the old scholia confirm. All the difficulty has arisen from failing to distinguish between (1) οὐκ ἂν ἡδέως δρῴης, and (2) οὐκ ἂν μετὰ ἐμοῦ ἡδέως δρῴης. In (1) ἡδέως could mean only, 'agreeably to yourself.' But in (2) it is ambiguous; for the statement is equivalent to saying, 'your co-operation with me would not be agreeable'; *i.e.* to you, or to me, or to either of us,—as the context may imply. Here, as the emphatic **ἐμοῦ γε** indicates, she means ἡδέως ἐμοί. Cp. Plat. *Rep.* 426 c ὃs...ἂν σφᾶς...ἥδιστα θεραπεύῃ, *i.e.* 'whoever serves them *most acceptably*' (not, '*most gladly*'). Ar. *Nub.* 79 πῶς δῆτ' ἂν ἥδιστ' αὐτὸν ἐπεγείραιμι; (*i.e.* most pleasantly *for him*).

71 ἴσθ' from εἰμί: 'be such as thou wilt,'—show what character thou wilt. Cp. *Ph.* 1049 οὔ γὰρ τοιούτων δεῖ, τοιοῦτός εἰμ' ἐγώ: *ib.* 1271 τοιοῦτος ἦσθα τοῖς λόγοισι: *El.* 1024 ἄσκει τοιαύτη νοῦν δι' αἰῶνος μέ-

will hearken to our rulers; for 'tis witless to be over-busy.

AN. I will not urge thee,—no, nor, if thou yet shouldst have the mind, wouldst thou be welcome as a worker with *me*. Nay, be what thou wilt; but I will bury him: well for me to die in doing that. I shall rest, a loved one with him whom I have loved, sinless in my crime; for I owe a longer allegiance to the dead than to the living: in that world I shall abide for ever. But if *thou* wilt,

πείθεσθαι τοῖς τυράννοις· ἢ τοιαύτη γενοῦ ὁποία βούλει. **76** *ἀεὶ* L, as in iambics *O. C.* 1530, 1532, *Tr.* 16, *El.* 305 (but made from *ἀεί*), 650, 917: in anapaests *Ph.* 148. But L has *ἀεὶ* (*ᾱ*) in iambics *O. T.* 786, 1513, *O. C.* 1584, in anapaests *El.* 218, in lyrics six times (*El.* 1242, *Ph.* 172, 717, *O. T.* 481, *O. C.* 682, *Ai.* 599).—*σοὶ δ'*] *σὺ δ'* Elms., Dindorf, Hartung.

νειν: *O. T.* 435 *ἡμεῖς τοιοίδ' ἔφυμεν*.—**ὁποία σοι δοκεῖ** = (*τοιαύτη*) *ὁποίᾳ* (or *ὁποίαν*) *εἶναι δοκεῖ σοι*, the relative being attracted into the case of the suppressed antecedent. This was the more natural since *ὁποία σοι δοκεῖ*, 'of any kind you please,' was felt as almost one word, *ὁποιαδήποτε*; just so *ὃς βούλει* (*quivis*), instead of *οὗτος ὃν βούλει*, Plat. *Gorg.* 517 A *μήποτέ τις τῶν νῦν ἔργα τοιαῦτα ἐργάσηται οἷα τούτων ὃς βούλει εἴργασται*: *Crat.* 432 A *ὥσπερ αὐτὰ τὰ δέκα ἢ ὅστις βούλει ἄλλος ἀριθμός*.—Those who read **ἴσθ'** (from *οἶδα*) **ὁποῖά σοι δοκεῖ** compare *El.* 1055 *ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι | φρονεῖν, φρόνει τοιαῦτα*. But *εἰδέναι* is not *φρονεῖν*. In Attic, *ἴσθ' ὁποῖά σοι δοκεῖ* could mean nothing but 'know such things as seem good to thee.' It could not mean (*a*) 'Have such sentiments as seem good to thee': nor (*b*) 'Be wise in thine own wisdom.' The Homeric phrases, *πεπνυμένα εἰδώς* ('wise of heart'), *ἀθεμίστια εἰδώς*, *ἤπια οἶδε* ('he has kindly feelings,' *Od.* 13. 405), etc., have no counterpart in the Attic usage of *εἰδέναι*. In 301 *δυσσέβειαν εἰδέναι*, and in *Ph.* 960 *δοκοῦντος οὐδὲν εἰδέναι κακόν*, the verb means simply 'to know.'

72 f. θάψω, emphatic by place and pause: see on 46 *ἀδελφόν*.—**φίλη**...**φίλου**, loved by him, as he is loved by me: *Ai.* 267 *κοινὸς ἐν κοινοῖσι*: *ib.* 620 *ἄφιλα παρ' ἀφίλοις*.—**μετ' αὐτοῦ κείσομαι**, *i.e.* in the same world of the dead (76). The repetition of **μετά** serves to bring out the reciprocity of love more strongly: *φίλη μετ' αὐτοῦ κείσομαι, μετὰ φίλου* (*κειμένη*),—instead of the simpler *φίλη μετὰ φίλου κείσομαι*.

74 f. ὅσια πανουργήσασ': having broken a human law in a manner which the gods permit,—viz., in order to observe a divine law. Creon uses the word *πανουργίας* below, 300. **ὅσια** is peculiarly appropriate since the word was familiar where duty to heaven was distinguished from duty to man: cp. Polyb. 23. 10 *παραβῆναι καὶ τὰ πρὸς τοὺς ἀνθρώπους δίκαια καὶ τὰ πρὸς τοὺς θεοὺς ὅσια*. The phrase is an *ὀξύμωρον* (a paradox with a point), like 'splendide mendax'; *i.e.* the qualification (*ὅσια*) seems contrary to the essence of the thing qualified. Cp. Milton (*Tetrachordon*), 'Men of the most renowned virtue have sometimes by transgressing most truly kept the law'; which is not an oxymoron, because the words, 'most truly,' suggest an explanation by showing that 'kept' is not used in its ordinary sense.—**ἐπεὶ κ.τ.λ.**: (I will obey gods rather than men), *for* the other world is more to me than this.—**τῶν ἐνθάδε** = *ἢ τοῖς ἐνθάδε*: *O. C.* 567 *τῆς ἐς αὖριον | οὐδὲν πλέον μοι σοῦ* (= *ἢ σοί*) *μέτεστιν ἡμέρας* (n.).

76 f. κείσομαι, though we have had the word in 73. For other examples of such repetition, see n. on *O. C.* 554, and cp. below 163 *ὤρθωσαν*, 167 *ὤρθου*: 207 *ἔκ γ' ἐμοῦ*, 210 *ἐξ ἐμοῦ*: 613, 618 (*ἕρπει*): 614, 625 (*ἐκτὸς ἄτας*).—**σοὶ δ'** is better than Elmsley's **σὺ δ'**, since the primary contrast is between their points of view: 'if it seems right *to thee*, dishonour the dead,' rather than, 'do *thou*, if it seems right, dishonour the dead.' Remark, too, that the *simple* **εἰ δοκεῖ** (without dat. of pron.) is usually a polite formula, 'if it is pleasing to you (as well as to me)': *Ph.* 526 *ἀλλ' εἰ δοκεῖ, πλέωμεν*: *ib.* 645 *ἀλλ' εἰ δοκεῖ, χωρῶμεν*: *ib.* 1402 *εἰ δοκεῖ, στείχωμεν*.—**τὰ τῶν θεῶν ἔντιμα**, the honoured

τὰ τῶν θεῶν ἔντιμ' ἀτιμάσασ' ἔχε.
ΙΣ. ἐγὼ μὲν οὐκ ἄτιμα ποιοῦμαι, τὸ δὲ
βίᾳ πολιτῶν δρᾶν ἔφυν ἀμήχανος.
AN. σὺ μὲν τάδ' ἂν προὔχοι'· ἐγὼ δὲ δὴ τάφον 80
χώσουσ' ἀδελφῷ φιλτάτῳ πορεύσομαι.
ΙΣ. οἴμοι ταλαίνης, ὡς ὑπερδέδοικά σου.
AN. μὴ 'μοῦ προτάρβει· τὸν σὸν ἐξόρθου πότμον.
ΙΣ. ἀλλ' οὖν προμηνύσῃς γε τοῦτο μηδενὶ
τοὔργον, κρυφῇ δὲ κεῦθε, σὺν δ' αὔτως ἐγώ. 85
AN. οἴμοι, καταύδα· πολλὸν ἐχθίων ἔσει
σιγῶσ', ἐὰν μὴ πᾶσι κηρύξῃς τάδε.
ΙΣ. θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.
AN. ἀλλ' οἷδ' ἀρέσκουσ' οἷς μάλισθ' ἁδεῖν με χρή.

78 Between *μὲν* and *οὐκ* L has an erasure of some letters (*οὖν*?). **83** *μή μου προτάρβει* MSS. *μὴ 'μοῦ* Schaefer, Donaldson, M. Seyffert: *μὴ ἐμοῦ* Nauck, Wecklein.—*πότμον*] In L, S has written *γρ. βίον* above; some of

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things of the gods; the laws which are *their*s (454 *θεῶν νόμιμα*), held in honour (by them and by men). *τὰ τοῖς θεοῖς ἔντιμα* (25, *El.* 239 *ἔντιμος τούτοις*) would have presented the gods only as *observers*, not also as *authors*, of the laws.—**ἀτιμάσασ' ἔχε** (cp. 22), 'be guilty of dishonouring': cp. *Ai.* 588 *μὴ προδοὺς ἡμᾶς γένῃ*, and n. on *O. T.* 957.

78 f. ἐγὼ is slightly emphasised by **μέν** (see on 11), which goes closely with it, and does not here answer to the following **δέ**.—**ἄτιμα ποιοῦμαι** = *ἀτιμάζω*: cp. *O. C.* 584 *δι' οὐδενὸς ποιεῖ*.—**τὸ δὲ | ...δρᾶν**: see on 67 *τὸ γὰρ | ...πράσσειν*. The inf. with art. is strictly an acc. of respect ('as for the acting..., I am incapable of it'), but is practically equiv. to the simple inf., *ἀμήχανος δρᾶν*: see n. on *O. C.* 47 *οὐδ' ἐμοὶ...τοὐξανιστάναι... | ...ἐστὶ θάρσος*.

80 f. τάδ' ἂν προὔχοις, 'thou canst make these excuses' (*sc. εἰ βούλοιο*): Aesch. *Ag.* 1394 *χαίροιτ' ἄν, εἰ χαίροιτ'· ἐγὼ δ' ἐπεύχομαι*. For *προέχεσθαι* as = *προφασίζεσθαι* cp. Thuc. 1. 140 *ὅπερ μάλιστα προὔχονται*. So *πρόσχημα* = *πρόφασις* (*El.* 525). —**δή**, 'now,' as the next thing to be done: cp. 173.—**τάφον χώσουσ'**, prop. to raise a mound on the spot where the remains of the dead had been burned: *Il.* 7. 336 *τύμβον δ' ἀμφὶ πυρὴν ἕνα χεύομεν*. So *Il.* 24. 799 *σῆμ' ἔχεαν*,—after placing the bones in an urn (*λάρναξ*), and depositing this in a grave (*κάπετος*). She speaks as if she hoped to give him regular sepulture. This is ultimately done by Creon's command (1203 *τύμβον...χώσαντες*), though the rites which Antigone herself is able to perform are only symbolical (255, 429).

82 f. Join **οἴμοι ταλαίνης**, 'alas for thee, unhappy one': *O. C.* 1399 *οἴμοι κελεύθου τῆς τ' ἐμῆς δυσπραξίας, | οἴμοι δ' ἑταίρων*: but the *nom.* when the ref. is to the speaker, as *El.* 1143 *οἴμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς*.—**μὴ 'μοῦ προτάρβει** (or, as some write it, *μὴ ἐμοῦ*) is clearly right. If we read *μή μου προτάρβει*, then the emphasis is solely on the verbal notion. 'I fear for thee.'—'*Fear* not so: make thine own fate prosperous.' But the stress on **τὸν σόν** renders it certain that the poet intended a corresponding stress on the preceding pronoun: 'Fear not for *me*—make *thine own* fate prosperous.' And **μὴ 'μοῦ** is no more objectionable than *μὴ 'γώ* in *El.* 472. **προτάρβει**, as *Tr.* 89 (with gen. *πατρός*). Distinguish *προδείσας*, 'afraid beforehand,' *O. T.* 90 (n.).—**ἐξόρθου** here = 'straighten out,' *i.e.* guide in a straight or prosperous course: cp. 167 *ὄρθου πόλιν*, 675 *ὀρθουμένων*. Elsewhere *ἐξορθόω* is usu. 'to correct, amend' (Plat. *Tim.* 90 D); more rarely, like *ἀνορθόω* (*O. T.* 51), 'to set upright' (*τὸ πεσόν*, Plat. *Legg.* 862 C). In the figurative uses of *ὀρθός* and its derivatives the context

be guilty of dishonouring laws which the gods have stablished in honour.

Is. I do them no dishonour; but to defy the State,—I have no strength for that.

An. Such be thy plea:—I, then, will go to heap the earth above the brother whom I love.

Is. Alas, unhappy one! How I fear for thee!

An. Fear not for me: guide thine own fate aright.

Is. At least, then, disclose this plan to none, but hide it closely,—and so, too, will I.

An. Oh, denounce it! Thou wilt be far more hateful for thy silence, if thou proclaim not these things to all.

Is. Thou hast a hot heart for chilling deeds.

An. I know that I please where I am most bound to please.

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must always guide our choice between the notion of 'upright' and that of 'straight.'

84 f. ἀλλ' οὖν...γε. In this combination **ἀλλά** is like our 'well'; **οὖν**='at any rate' (*i.e.* if you *must* do it); and **γε** emphasises the word which it follows. Cp. *El.* 233 ἀλλ' οὖν εὐνοίᾳ γ' αὐδῶ, 'well, at any rate (*i.e.* though you will not listen to me) it is with *good-will* that I speak.' *Ph.* 1305.—**κρυφῇ δέ**: here δέ=ἀλλά: Thuc. 4. 86 οὐκ ἐπὶ κακῷ, ἐπ' ἐλευθερώσει δέ.—**σὺν δ'**, adv., *sc.* κεύσω: cp. *Ai.* 1288 ὅδ' ἦν ὁ πράσσων ταῦτα, σὺν δ' ἐγὼ παρών. —**αὔτως** (adv. of αὐτός, see on *O. T.* 931), in just that way—'likewise': *Tr.* 1040 ὦδ' αὔτως ὥς μ' ὤλεσε.

86 f. καταύδα, *sc.* τὸ ἔργον, '*denounce* it.' The word occurs only here, the pres. used in this sense being καταγορεύω (Thuc. 4. 68 καταγορεύει τις ξυνειδὼς τοῖς ἑτέροις τὸ ἐπιβούλευμα): aor. κατεῖπον.—**πολλόν**: this Ionic form occurs also *Tr.* 1196 πολλὸν δ' ἄρσεν' ἐκτεμόνθ' ὁμοῦ | ἄγριον ἔλαιον, though in no other places of tragedy. And Soph. also used the epic form πουλύπους in a trimeter, fr. 286 νόει πρὸς ἀνδρί, σῶμα πουλύπους ὅπως | πέτρᾳ, κ.τ.λ. Porson on Eur. *Hec.* 618 wished to read in our verse either πλεῖον (which is inadmissible, as Nauck observes, *Eur. Stud.* 2. 27), or μᾶλλον, which some edd. receive. But **πολλὸν** is manifestly better than μᾶλλον.—**σιγῶσ'** is explained by **ἐὰν...τάδε**, while the thought is strengthened by **πᾶσι**: she is to tell the news *to all.*

88 θερμὴν ἐπὶ ψυχροῖσι κ.τ.λ.: 'thou hast a hot heart for chilling deeds'; *i.e.* in thy rash enthusiasm thou art undertaking deeds which might well chill thy soul with a presage of death. **ἐπί** with dat. here='with a view to' (Xen. *An.* 3. 5. 18 ἐπὶ τούτοις ἐθύσαντο): not 'in,' like ἐπ' ἔργοις πᾶσι *O. C.* 1268 (n.). Cp. 157. **θερμήν** has suggested ψυχρά, and the thought of the *dead* has helped (cp. *O. C.* 621 νέκυς ψυχρούς). In Aesch. *P. V.* 693 δείματα are said ἀμφάκει κέντρῳ ψύχειν ψυχάν (to chill,—where Meineke's ψήχειν, 'to wear,' is improbable). Cp. Ar. *Ach.* 1191 στυγερὰ τάδε κρυερὰ πάθεα: Eur. fr. 908 κρυερὰ Διόθεν | θανάτου πεμφθεῖσα τελευτή. For the verbal contrast, Schütz cp. *Ad Herenn.* 4. 15. 21 *in re frigidissima cales, in ferventissima friges*, and Hor. *A. P.* 465 *ardentem frigidus Aetnam Insiluit.* He thinks that Ismene (hurt by vv. 86 f.) implies, 'and a cold heart for thy living sister,' to which Ant. rejoins by v. 89. But θερμήν is not 'affectionate,' and Ant. seems to mean simply, 'love and piety banish fear.'—Some understand, 'with a view to *joyless* things' (cp. on 650): but this would be weak.

89 f. ἀδεῖν, an aor. inf. used in *Il.* 3. 173, as also by Solon (fr. 7 ἔργμασιν ἐν μεγάλοις πᾶσιν ἀδεῖν χαλεπόν), Her., and Pind. This is the only place in classical Attic where any part of the aor. ἔαδον occurs.

ΙΣ. εἰ καὶ δυνήσει γ'· ἀλλ' ἀμηχάνων ἐρᾷς. 90
AN. οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.
ΙΣ. ἀρχὴν δὲ θηρᾶν οὐ πρέπει τἀμήχανα.
AN. εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,
ἐχθρὰ δὲ τῷ θανόντι προσκείσει δίκῃ.
ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν 95
παθεῖν τὸ δεινὸν τοῦτο· πείσομαι γὰρ οὐ
τοσοῦτον οὐδὲν ὥστε μὴ οὐ καλῶς θανεῖν.
ΙΣ. ἀλλ' εἰ δοκεῖ σοι, στεῖχε· τοῦτο δ' ἴσθ', ὅτι
ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

so Nauck, Wecklein: see comment. **91** In L the first h. omitted *μὴ*: S added it. **93** *ἐχθαρεῖ*] *ἐχθρανῆι* L, with *γρ. ἐχθαρῇ* from a later hand in marg.

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90 εἰ καὶ δυνήσει γ', yes, if (besides having the wish to please them) you shall *also* have the power. **καὶ** goes closely with **δυνήσει**: cp. *O. T.* 283 *εἰ καὶ τρίτ' ἐστί*. Such cases must be carefully distinguished from those in which **εἰ καί** form a single expression; see *O. T.* p. 296.

91 Since **οὐκοῦν** ('well, then') precedes, **δή** is best taken as giving precision to **ὅταν**,—'so soon as.'—**πεπαύσομαι**, 'I will cease *forthwith*': so *Tr.* 587. Cp. the perf., *Ph.* 1279 *εἰ δὲ μή τι πρὸς καιρὸν λέγων | κυρῶ, πέπαυμαι*, 'I have done.'

92 ἀρχήν, adv., 'to begin with,' 'at all,'—in *negative* sentences; often placed, as here, before the negative word; *El.* 439 *ἀρχὴν δ' ἂν...οὐκ ἂν...ἐπέστεφε*: *Ph.* 1239 *ἀρχὴν κλύειν ἂν οὐδ' ἅπαξ ἐβουλόμην*: Her. 3. 39 *ἔφη χαριεῖσθαι μᾶλλον ἀποδιδοὺς τὰ ἔλαβε ἢ ἀρχὴν μηδὲ λαβών*. In *affirmative* sentences the art. is usually added: Andoc. or. 3 § 20 *ἐξῆν γὰρ αὐτοῖς καὶ τὴν ἀρχὴν ἐῶσιν Ὀρχομενίους αὐτονόμους εἰρήνην ἄγειν*: so Isocr. or. 15 § 272.

93 ἐχθαρεῖ, pass.: so, from liquid stems, 230 *ἀλγυνεῖ*: *O. T.* 272 *φθερεῖσθαι*: *Ai.* 1155 *πημανούμενος*. The 'midd.' fut. in *σ* affords numerous examples, as below, 210, 637, 726: see n. on *O. T.* 672 and *O. C.* 1185.—**ἐξ ἐμοῦ**, 'on my part' (cp. 95), rather than simply 'by me' (cp. 63).

94 ἐχθρὰ...τῷ θανόντι προσκείσει δίκῃ, 'thou wilt be subject to the lasting enmity of the dead.' The word **προσκείσει** means literally, '*wilt be attached to...*,' *i.e.*, '*wilt be brought into a lasting relation with*'; and **ἐχθρά** defines the nature of that relation. The sense is thus virtually the same as if we had, *ὁ θανὼν ἐχθρός σοι προσκείσεται*, 'the enmity of the dead will cleave to thee.' The convertible use of *προσκεῖσθαι* is illustrated by 1243 *ἀνδρὶ πρόσκειται κακόν*, as compared with *El.* 1040 *ᾧ σὺ πρόσκεισαι κακῷ*, and *ib.* 240 *εἴ τῳ πρόσκειμαι χρηστῷ*. Here, *προσκείσει* expresses merely the establishment of the permanent relation between the two persons. It does not mean, 'you will be brought, as his foe, *into dependence* on him' (*i.e.* under the power of his curse); as in Eur. *Tro.* 185 *τῷ πρόσκειμαι δούλα τλάμων*; 'to whom have I been assigned as a slave?' (*i.e.* by the casting of lots:—the answer is, *ἐγγύς που κεῖσαι κλήρου*). Nor, again, 'you will *press upon* the dead as his foe,' *i.e.* be hostile and grievous to him: for, as *δίκῃ* shows, the punishment is to be hers, not his. The idea might have been expressed in a converse form by *τὸν θανόντα ἐχθρὸν προσθήσει* (cf. Xen. *Cyr.* 2. 4. 12).

Lehrs proposed *Δίκῃ*, *i.e.* 'you will fall under the chastisement of justice.' Donaldson, following Emper, reads *ἐχθρᾷ... δίκῃ*, as *iure inimicorum apud mortuum eris*: *i.e.* on the part of the dead you will be deemed to have only the rights of a foe. This is impossible. The ordinary reading is sound.

95 ff. ἔα, one syll. by synizesis, as *O. T.* 1451 (n.).—**τὴν ἐξ ἐμοῦ δυσβ.**, the folly proceeding from me, the folly *on my part*, for which I bear the sole blame: *El.* 619 *ἀλλ' ἡ γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σὰ | ἔργ' ἐξαναγκάζει με*, 'it is the enmity on thy part,' etc. *Tr.* 631 *μὴ*

Is. Aye, if thou canst; but thou wouldst what thou canst not.

An. Why, then, when my strength fails, I shall have done.

Is. A hopeless quest should not be made at all.

An. If thus thou speakest, thou wilt have hatred from me, and wilt justly be subject to the lasting hatred of the dead. But leave me, and the folly that is mine alone, to suffer this dread thing; for I shall not suffer aught so dreadful as an ignoble death.

Is. Go, then, if thou must; and of this be sure,—that, though thine errand is foolish, to thy dear ones thou art truly dear.

[*Exit* Antigone *on the spectators' left.* Ismene *retires into the palace by one of the two side-doors.*

94 ἐχθρὰ] ἐχθρᾷ Emper, Donaldson. ἔχθρᾳ Kvíčala.—δίκῃ] Δίκῃ Lehrs: κάσει Dindorf: κάτω L. Dindorf. πρὸς δίκης ἔσει Herwerden (*Stud. crit.* p. 9). **96** οὐ] οὖν Elms. on Eur. *Med.* 804, M. Seyffert, Dindorf.

πρῲ λέγοις ἂν τὸν πόθον τὸν ἐξ ἐμοῦ, | πρὶν εἰδέναι τἀκεῖθεν εἰ ποθούμεθα. Cp. *O. C.* 453 n.—**τὸ δεινὸν τοῦτο**, ironical: cp. *El.* 376 (Electra in answer to her sister's warnings) φέρ' εἰπὲ δὴ τὸ δεινόν.—**πείσομαι γὰρ οὐ**: for the position of the negative (which belongs to the verb, not to τοσοῦτον), cp. 223, *O. C.* 125 προσέβα γὰρ οὐκ ἄν. We still write οὐ here, not οὔ, because the sentence runs on without pause: but 255 τυμβήρης μὲν οὔ, *Ai.* 545 ταρβήσει γὰρ οὔ, since in each case a comma can follow the negative.—**μὴ οὐ**, not μή, because the principal verb πείσομαι is negatived: *O. T.* 283 n. She means, 'even if I have to die, at least I shall not suffer the worst of evils; which is not death, but an ignoble death.' Cp. frag. adesp. 61 οὐ καθανεῖν γὰρ δεινόν, ἀλλ' αἰσχρῶς θανεῖν.

99 τοῖς φίλοις δ' ὀρθῶς φίλη, 'but truly dear to thy friends,'—*i.e.* both to the dead brother and to the living sister. The words are especially a parting assurance (ἴσθι) that *Ismene's* love is undiminished. **ὀρθῶς** = ἀληθῶς, as Diphilus frag. incert. 20 τὸν ὀρθῶς εὐγενῆ. Others make φίλη active,—'a true friend to thy friends' (*i.e.* to Polyneices): which is certainly the fittest sense in Eur. *I. T.* 609 ὡς ἀπ' εὐγενοῦς τίνος | ῥίζης πέφυκας, τοῖς φίλοις τ' ὀρθῶς φίλος (Orestes, when he devotes his life to save his friend's). But here the other view is decidedly preferable.

100—161 Parodos. For the metres see Metrical Analysis. The framework is as follows. (1) *1st strophe*, 100 ἀκτίς to 109 χαλινῷ = *1st antistrophe*, 117 στὰς to 133 ἀλαλάξαι. (2) *2nd strophe*, 134 ἀντιτύπᾳ to 140 δεξιόσειρος = *2nd antistrophe*, 148 ἀλλὰ γὰρ to 154 ἄρχοι. Each strophe and each antistrophe is followed by an anapaestic system (σύστημα) of seven verses, recited by the Coryphaeus alone, in the pauses of the choral dance. The fourth and last of these systems, following the second antistrophe, announces the approach of Creon.

The *Ajax* is the only play of Sophocles which has a Parodos beginning, in the older style, with a regular anapaestic march. But something of the same character is given to this ode by the regularity of the anapaestic systems. In the Parodos of the *O. C.*, on the other hand, though anapaests similarly divide each strophe from each antistrophe, the systems are of unequal lengths, and the general character is wholly different, being rather that of a κομμός: see n. on *O. C.* 117.

The fifteen Theban elders who form the Chorus have been summoned to the palace by Creon,—they know not, as yet, for what purpose (158). They greet the newly-risen sun, and exult in the flight of the Argives.

The ode vividly portrays the enormous sin of Polyneices against his country, and the appalling nature of the peril which Thebes has just escaped. We already

ΧΟΡΟΣ.

στρ. α'. ἀκτὶς ἀελίου, τὸ κάλλιστον ἑπταπύλῳ φανὲν 100
2 Θήβᾳ τῶν προτέρων φάος,
3 ἐφάνθης ποτ', ὦ χρυσέας
4 ἁμέρας βλέφαρον, Διρκαίων ὑπὲρ ῥεέθρων μολοῦσα,
5 τὸν λεύκασπιν Ἀργόθεν *ἐκβάντα φῶτα πανσαγίᾳ 106
6 φυγάδα πρόδρομον ὀξυτέρῳ κινήσασα χαλινῷ·

100 ἀελίοιο L. The first hand wrote ἀελίου, which is also in the lemma of the scholium. An early hand then changed *υ* into *ιο*. Hence Bothe, ἀελίοιο κάλλιστον (omitting τὸ). **102** τῶν προτέρων L: τῶν πρότερον A, Brunck, Blaydes. **104** βλεφαρὶς Nauck. **106** ἀργόθεν | φῶτα βάντα MSS. A syllable is wanting (cp. 123). For Ἀργόθεν, Erfurdt

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know Antigone's motive. This is a dramatic prelude to the announcement of Creon's.

100 f. ἀελίου, Dor. for the epic ἠελίου, with ᾰ as usu. (808, *O. C.* 1245), though it is sometimes used with ᾱ, as *Tr.* 835, Eur. *Med.* 1252.—**τὸ κάλλιστον ...φάος.** Two constructions are possible; I prefer the first. (1) Θήβᾳ *φανὲν τὸ κάλλιστον φάος*, the art. going with the superlative, which it emphasises,—'the very fairest,'—a common use, as Plat. *Hipp.* 289 B οὐχ ἡ καλλίστη παρθένος αἰσχρὰ φανεῖται; *Od.* 17. 415 οὐ μέν μοι δοκέεις ὁ κάκιστος Ἀχαιῶν. (2) τὸ Θήβᾳ *φανὲν κάλλιστον φάος*, the art. going with *φανέν*. This seems awkward. When a voc. is followed by a noun or partic. with art., this is normally in direct agreement with the voc., as ὦ ἄνδρες...οἱ παρόντες (Plat. *Prot.* 337 C), as if here we had ἡ *φανεῖσα*. The Schol., who prefers this constr., shirks the difficulty by his paraphrase, ὦ τῆς ἀκτῖνος τοῦ ἡλίου φῶς, τὸ φανὲν κ.τ.λ.—**ἑπταπύλῳ**: epithet of Θήβη in *Od.* 11. 263, Hes. *Op.* 161, as ἑκατόμπυλοι in *Il.* 9. 383 of Θῆβαι Αἰγύπτιαι.—**τῶν προτέρων**: cp. 1212 f.: Thuc. 1. 10 στρατείαν...μεγίστην...τῶν πρὸ αὐτῆς. Tacitus *Hist.* 1. 50 *solus omnium ante se principum.* Milton *P. L.* 4. 322 *Adam, the goodliest man of men since born, His sons, the fairest of her daughters Eve.* Goethe *Hermann und Dorothea* 5. 101 *Von ihren Schwestern die beste.*

103 f. ἐφάνθης with an echo of *φανέν* (παρήχησις): cp. *O. C.* 794 στόμα | ...στόμωσιν.—**χρυσέας**, with ῠ as *O. T.* 157, 188. So Pind. *Pyth.* 4. 4 ἔνθα ποτὲ χρῡσέων Διὸς αἰητῶν πάρεδρος. The ῠ was admitted by the lyrists, and from them borrowed by the dramatists, though only in lyrics, and even there only occasionally. Homer never shortens the *υ*: for, as χρυσέῳ ἀνὰ σκήπτρῳ (*Il.* 1. 15) shows, the Homeric χρυσέης (etc.) must be treated as disyll. by synizesis.—**βλέφαρον = ὄμμα**: Eur. *Ph.* 543 νυκτὸς τ' ἀφεγγὲς βλέφαρον (the moon). Cp. Job iii. 9 (Revised Version), 'neither let it behold the eyelids of the morning.'—**Διρκαίων.** The Dircè was on the W. of Thebes, the Ismenus on the E.: between them flowed the less famous Strophia: Callim. *Hymn Del.* 76 Δίρκη τε Στροφίη τε μελαμψηφῖδος ἔχουσαι | Ἰσμηνοῦ χέρα πατρός (alluding to their common source S. of the town). Though the Ismenus, as the eastern stream, would have been more appropriately named here, the Dircè is preferred, as the representative river of Thebes: so Pindar, 'the Dircaean swan,' expresses 'at Thebes and at Sparta' by ῥεέθροισί τε Δίρκας...καὶ παρ' Εὐρώτᾳ (*Isthm.* 1. 29). Cp. 844.

106 τὸν λεύκασπιν...φῶτα, in a collective sense: so ὁ Πέρσης, the Persian army, Her. 8. 108, etc. Cp. Aesch. *Theb.* 90 ὁ λεύκασπις λεώς (Dind. λευκοπρεπής): Eur. *Phoen.* 1099 λεύκασπιν εἰσορῶμεν Ἀργείων στρατόν. The round shield, painted white, which the Argive soldier carried on his left arm, is the λευκῆς χιόνος πτέρυξ of 114. The choice of *white* as the Argive colour may have been prompted by a popular association of Ἄργος with ἀργός.

The words τὸν λεύκασπιν Ἀργόθεν answer metrically to 123 πευκάενθ' Ἥφαιστον ἐλεῖν. Instead of Ἀργόθεν (– ⏑ –) we therefore require – ⏑ ⏑ –. The short final of λεύκασπιν is legitimate, the metre being Glyconic (see Metr. Analysis). In the antistrophic verse, the H of Ἥφαιστον is 'irrational,' *i.e.* is a long syllable doing

Chorus.

Beam of the sun, fairest light that ever dawned on Thebè of the seven gates, thou hast shone forth at last, eye of golden day, arisen above Dircè's streams! The warrior of the white shield, who came from Argos in his panoply, hath been stirred by thee to headlong flight, in swifter career; 1st strophe.

conject. ἀπ' Ἀργόθεν: Ahrens, Ἀπιόθεν: Boeckh, Ἀργέϊον: Wolff, Ἀργογενῆ: Blaydes, Ἀργολίδος or Ἀργολικόν: Wecklein, γᾶς Πέλοπος: Mekler, Ἰναχόθεν: Hermann, Ἀργόθεν ἐκ φῶτα βάντα: Feussner and Schütz, Ἀργόθεν ἐκβάντα φῶτα. **108** ὀξυτόρωι L (with ὀξεῖ written above): ὀξυτέρῳ r, and Schol. Blaydes conject.

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duty for a short: and Nauck is incorrect in saying that the metre 'requires' (though it admits) a choriambus beginning with a *consonant*. The simplest remedy is to read **Ἀργόθεν ἐκ|βάντα φῶτα**, and to suppose that, after the loss of *ἐκ*, *βάντα* and *φῶτα* were accidentally transposed. Cp. *O. C.* 1088 where *σθένει πινικείῳ* is certainly the right order, but the MSS. reverse it. (See also above on v. 29.) Dindorf reads *ἐκ φῶτα βάντα*, assuming tmesis: but tmesis of *ἐκ* in Soph. occurs elsewhere only before *μέν* (*Tr.* 1053) or *δέ*, and there was no motive here for interposing *φῶτα*. Hermann reads Ἀργόθεν ἔκ as=ἐξ Ἀργόθεν: but elsewhere *ἐκ* comes before, not after, such forms (*ἐξ Αἰσύμηθεν*, *Il.* 8. 304: *ἐξ ἀλόθεν*, *ἐξ οὐρανόθεν*, etc.). If Ἀργόθεν is not genuine, then it was probably a gloss on some other form in *-θεν*. Had *γᾶς Πέλοπος* (or *Δαναοῦ*) been in the text, a scholiast would have been more apt to paraphrase with *ἀπ'* or *ἐξ Ἄργους*. This is against such conjectures as Ἀργέϊον, Ἀργογενῆ, Ἀργολικόν, Ἰναχίδαν, Ἰνάχιον, as is also the fact that *βάντα* suggests a mention of 'the place whence.' Ἀπιόθεν (Ahrens) would mean 'from Ἄπιος,' but we require 'from Ἀπία' *sc.* (*γῆ*, the Peloponnesus, *O. C.* 1303 n.), *i.e.* Ἀπίᾶθεν: cp. Ὀλυμπίαθεν. I had thought of **Ἰναχόθεν**, which Mekler, too, has suggested, though he has not supported it by argument. The points in its favour are: (*a*) the order *φῶτα βάντα* can be kept: (*b*) after 'Dircè's streams' in v. 105 a reference to the Argive river would be appropriate: (*c*) *ἀργόθεν* might have come in either as a gloss, or a corruption of the letters *αχόθεν*, if *ιν* had dropped out after *λεύκασπιν*. But I hesitate to displace Ἀργόθεν, esp. when a direct mention of Argos here so naturally corresponds with the direct mention of Thebes in v. 101.

107 ff. πανσαγίᾳ (only here)=*παν-οπλίᾳ*, modal dat. *σάγη* (for accent, cp. Chandler § 72)='what one carries,' and so, generally, 'equipment' (Aesch. *Cho.* 560 *ξένῳ γὰρ εἰκώς, παντελῆ σάγην ἔχων*), or, specially, *body-armour*: Aesch. *Pers.* 240 *ἔγχη σταδαῖα καὶ φερασπίδες σάγαι* (opp. to the *light* equipment of the *τοξότης*).—**φυγάδα πρ.**, proleptic, with **κινήσασα**, 'having stirred to flight,' etc. cp. *O. C.* 1292 *ἐξελήλαμαι φυγάς*. **πρόδρομον**, 'running *forward*,' *i.e.* 'in headlong haste': Aesch. *Th.* 211 *ἐπὶ δαιμόνων πρόδρομος ἦλθον ἀρ|χαῖα βρέτη*. In prose, always of *precursors* (as heralds, or an advanced guard).—**ὀξυτέρῳ...χαλινῷ**, 'in swifter career,' dat. of manner with *φυγάδα πρόδρομον*. Cp. *O. C.* 1067 (where the Attic horsemen are described rushing in pursuit of the Thebans), *πᾶς γὰρ ἀστράπτει χαλινός*, 'the steel of every bridle flashes,'—as they gallop on with slack reins. So here, the *χαλινός*, which glitters as the horse rushes along, is poetically identified with the career itself, and thus is fitly joined with *ὀξύτερος*. The phrase seems happy in this context. The Argives began their retreat in the darkness (16): when the sun rises, the flashing steel of their bridles shows them in headlong flight.—**ὀξυτέρῳ** does not mean (1) 'in flight swifter than their former approach'; nor (2) that the reins are shaken ever faster on the horses' necks. *ὀξυτόρῳ* (L) was a mere blunder: it could only mean 'piercing' (the horse's mouth), not, 'giving a sharp sound,' when the reins are shaken.—Cp. Aesch. *Th.* 122 (describing the Argive besiegers) *διάδετοι δέ τοι γενῦν ἱππιᾶν | κινύρονται* (*μινύρονται* L. Dind.) *φόνον χαλινοί*. *Ib.* 152 *ὄτοβον ἁρμάτων ἀμφὶ πόλιν κλύω*. Our passage suggests horsemen rather than drivers of war-chariots: perh. the poet imagined both, as in *O. C.* 1062 *πώλοισιν ἢ ῥιμφαρμάτοις | φεύγοντες ἀμίλλαις*.

σύστ. α'. *ὃς ἐφ' ἡμετέρᾳ γᾷ *Πολυνείκους 110
ἀρθεὶς νεικέων ἐξ ἀμφιλόγων
ὀξέα κλάζων
αἰετὸς εἰς γᾶν ὡς ὑπερέπτα,
λευκῆς χιόνος πτέρυγι στεγανός,
πολλῶν μεθ' ὅπλων 115
ξύν θ' ἱπποκόμοις κορύθεσσι.

ἀντ. α'. στὰς δ' ὑπὲρ μελάθρων, *φονώσαισιν ἀμφιχανὼν κύκλῳ
2 λόγχαις ἑπτάπυλον στόμα,

ὀξυτόνῳ or ὀξυτόμῳ: Nauck, ὀξυκρότῳ. **110 ff.** L has ὃν ἐφ' ἡμετέρα (the first hand wrote ἡμερα, but added τέ above) γαὶ πολυνείκησ | ἀρθεὶσ νεικέων ἐξ ἀμφιλόγων | ὀξέα κλάζων αἰετὸσ εἰσ γᾶν | ὡσ (*sic*) ὑπερέπτα. All MSS. have accus. ὃν and nom. Πολυνείκης. Scaliger conject. ὃς...Πολυνείκους.—Dindorf gives γῇ, γῆν, ὑπερέπτη instead of the Doric forms. **112** Before ὀξέα κλάζων, Erfurdt conjecturally supplies ἐπόρευσε· θοῶς δ': J. F. Martin, ὦρσεν· κεῖνος δ': Pallis, ἦλασ' ὁ δ': Nauck, ἤγαγεν· ἐχθρὸς δ',

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110 f. The MSS. have **ὃν...Πολυνείκης**. If this were sound, it would be necessary to suppose that after ἀμφιλόγων a dipodia has been lost, such as Nauck supplies by <ἤγαγεν· ἐχθρὸς δ'> ὀξέα κλάζων. For (1) a verb is wanted to govern ὅν, and (2) the description of the eagle, beginning with ὀξέα κλάζων, clearly refers to the Argive host, not to Polyneices only. But if, with Scaliger, we read **ὃς ...Πολυνείκους**, no such loss need be assumed. The correspondence between anapaestic systems is not always strict, and the monometer ὀξέα κλάζων could stand here, though the anti-system has a dimeter in the same place (129). The MS. reading ὃν ... Πολυνείκης probably arose from a misunderstanding of the scholium:—ὅντινα στρατὸν Ἀργείων, ἐξ ἀμφιλόγων νεικέων ἀρθείς, ἤγαγεν ὁ Πολυνείκης, οἷον ἀμφιλογίᾳ χρησάμενος πρὸς τὸν ἀδελφόν· διὰ βραχέων δὲ εἶπεν αὐτό, ὡς γνωρίμου οὔσης τῆς ὑποθέσεως. The Schol. wrote ἀρθείς, to agree with Πολυνείκης, and not ἀρθέντα, to agree with στρατόν, because it suited the form of his paraphrase, οἷον ἀμφιλογίᾳ χρησάμενος πρὸς τὸν ἀδελφόν. By διὰ βραχέων δὲ εἶπεν αὐτό, the Schol. meant not merely the indefiniteness of νεικέων ἐξ ἀμφιλόγων, but also the compactness of Πολυνείκους | ἀρθεὶς ἐκ νεικέων for ὅντινα στρατὸν ἤγαγεν ὁ Πολυνείκης. But a transcriber, noticing that the Schol. joined ἀρθείς with Πολυνείκης, might easily infer that ὃν...Πολυνείκης ought to stand in the text, and might take διὰ βραχέων as meaning that the verb ἤγαγε could be understood.—L has the Doric γᾷ, and presently γᾶν, ὑπερέπτα, which I keep: see Appendix.

Πολυνείκους...νεικέων, playing on the name, like Aesch. (*Th.* 577, 658, 829): as elsewhere on that of Ajax (*Ai.* 432 αἰάζειν), and of Odysseus (fr. 877, πολλοὶ γὰρ ὠδύσαντο δυσμενεῖς ἐμοί, have been bitter).—**ἀρθείς**, 'having set forth': so Her. 1. 165 ἀερθέντες ἐκ τῶν Οἰνουσσέων ἔπλεον: 9. 52 (of a land-force) ἀερθέντες ...ἀπαλλάσσοντο. Attic prose similarly uses the act. ἄρας, either absolutely, or with dat. (ταῖς ναυσί, τῷ στρατῷ), or, more rarely, with acc. (τὰς ναῦς Thuc. 1. 52). Here the choice of the word suits the image of an eagle soaring.—**νεικ. ἐξ ἀμφιλόγων**, lit. in consequence of contentious quarrels, *i.e.* his claims to the Theban throne, against his brother Eteocles. Eur. *Med.* 636 ἀμφιλόγους ὀργὰς (contentious moods) ἀκόρεστά τε νείκη: *Ph.* 500 ἀμφίλεκτος...ἔρις. The prep. as *O. C.* 620 ἐκ σμικροῦ λόγου.

112 f. ὀξέα κλάζων: Homeric, *Il.* 17. 88 (of Hector) ὀξέα κεκληγώς: *Il.* 16. 429 μεγάλα κλάζοντε (of vultures fighting): so Aesch. *Ag.* 48 (the Atreidae) μέγαν ἐκ θυμοῦ κλάζοντες Ἄρη.—**αἰετὸς εἰς γᾶν ὡς ὑπερέπτα** seems clearly right. If ὡς is omitted, we have a metaphor instead of a simile, with harsh effect. If we read αἰετὸς ὥς, and omit **εἰς**, γᾶν ὑπερέπτα could mean only, 'flew over the land,' not, 'flew over the border into the land.' Further, it is better that the flow of these

who set forth against our land by reason of the vexed claims of Polyneices; and, like shrill-screaming eagle, he flew over into our land, in snow-white pinion sheathed, with an armèd throng, and with plumage of helms. 1st anapaestic system.

He paused above our dwellings; he ravened around our sevenfold portals with spears athirst for blood; 1st antistrophe.

or ἦγαγε· κεῖνος δ'. **113** εἰς γᾶν ὧς] ὡς is omitted by Hermann: εἰς by Blaydes, who places ὧς before γᾶν. **117** στὰς] πτὰς K. L. Struve, Nauck (referring to Lobeck *Phryn.* p. 255).—φονίαισιν MSS.: Schol. ταῖς τῶν φόνων ἐρώσαις λόγχαις, whence Bothe and Boeckh restored φονώσαισιν. In such a MS. as L, where φονί|αισιν is thus divided between two verses, the corruption would have been easy. **119** λόγχαις] χηλαῖς Blaydes.—ἑπτάπυλον] ἑπταπύλῳ Semitelos.—στόμα] πόλισμ' Nauck.

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descriptive verses should not be broken by a paroemiac before v. 116. No argument either way can be founded on v. 130 (where see n.), since, even if it were a paroemiac, that would not require a paroemiac here.—**ὑπερέπτα.** The act. strong aor. ἔπτην (as if from ἵπτημι) occurs simple only in the *Batrachomyomachia* (210, if sound) and the Anthol.: compounded, only in the tragic lyrics and in late prose. Cp. 1307.

114 ff. λευκῆς χιόνος πτ., 'a wing white as snow' (the white shield, see on 106); genitive of quality (or material), equiv. to an epithet: cp. *O. T.* 533 τόλμης πρόσωπον (a bold front): *El.* 19 ἄστρων εὐφρόνη (starry night): Eur. *Ph.* 1491 στολίδα...τρυφᾶς (a luxurious robe): *ib.* 1526 γάλακτος...μαστοῖς (milky breasts). —**στεγανός**, pass. here, 'covered'; but act. in Aesch. *Ag.* 358 στεγανὸν δίκτυον: cp. Xen. *Cyr.* 7. 1. 33 αἱ ἀσπίδες...στεγάζουσι τὰ σώματα.—**ὅπλων...κορύθεσσι.** The image of the eagle with white wings, which suited the Argive *descent* on Thebes, here passes into direct description of an invader who comes with many ὅπλα and κόρυθες,—the shield, spear, and helmet of heavy-armed troops. For the dat. in -εσσι cp. 976 χείρεσσι. **ἱπποκόμοις**, 'with horse-hair crest' (*Il.* 13. 132 ἱ. κόρυθες). For **ξύν** denoting what one wears or carries, cp. *O. T.* 207, *O. C.* 1258, *Ai.* 30 πηδῶντα πεδία ξὺν νεορράντῳ ξίφει. There is no real difference here between **μετά** and **ξύν**: Donaldson refines too much in suggesting that μετά means merely 'by their sides,' while ξύν 'denotes a closer union' (*i.e.* 'on their heads').

117 ff. In **στὰς δ' ὑπὲρ μελάθρων** there is a momentary return to the image of the flying eagle,—'having stayed his flight above my dwellings,'—before swooping. The words do not mean that the Argive army was posted on hills around Thebes: the only hills available were to the N. of the town. The Ἰσμήνιος λόφος (Paus. 9. 10. 2), on which Donaldson places the Argives, was merely a low eminence close to one of the city gates. Thebes stood on a low spur of ground projecting southward, and overlooking the plain. Sophocles has elsewhere described the Argive besiegers, with topographical correctness, as having 'set their leaguer *round the plain of Thebes*' (*O. C.* 1312 τὸ Θήβης πεδίον ἀμφεστᾶσι πᾶν). Struve's **πτάς** (a participle not found elsewhere except in composition with a preposition) seems improbable, and also less forcible.

The words **φονώσαισιν ἀμφιχανὼν... λόγχαις** once more merge the image of the eagle,—as at v. 115,—in literal description of a besieging army, save in so far as the figurative ἀμφιχανών suggests a monster opening its jaws. The word was perh. suggested by *Il.* 23. 79 ἐμὲ μὲν κὴρ | ἀμφέχανε στυγερή (hath gaped for me—*i.e.* 'devoured me'). These transitions from clear imagery to language in which the figure is blurred by the thought of the object for which it stands, are thoroughly Sophoclean: cp. n. on *O. T.* 866.—**φονώσαισιν**: the word is not rare in later writers, but in classical Greek occurs only here and *Ph.* 1209 φονᾷ, φονᾷ νόος ἤδη. Cp. τομάω (*Ai.* 582). —**ἑπτάπυλον στόμα**, prop. the access afforded by seven gates: fr. 701 Θήβας λέγεις μοι τὰς πύλας ἑπτασττόμους (seven-mouthed as to its gates). Nauck changes στόμα to πόλισμ' to avoid hiatus: but cp. *O. T.* 1202 βασιλεὺς καλεῖ | ἐμός, n.

3 ἔβα, πρίν ποθ' ἀμετέρων 120
4 αἱμάτων γένυσιν πλησθῆναί τε καὶ στεφάνωμα πύργων
5 πευκάενθ' Ἥφαιστον ἑλεῖν. τοῖος ἀμφὶ νῶτ' ἐτάθη
6 πάταγος Ἄρεος, ἀντιπάλῳ δυσχείρωμα δράκοντος. 126

σύστ. β'. Ζεὺς γὰρ μεγάλης γλώσσης κόμπους
ὑπερεχθαίρει, καί σφας ἐσιδὼν
πολλῷ ῥεύματι προσνισσομένους,
χρυσοῦ καναχῆς *ὑπεροπλίαις, 130

122 πλησθῆναι καὶ MSS. A short syllable is wanting before καὶ, since the corresponding strophic words are Διρκαίων ὑπὲρ (v. 105). For καὶ, Triclinius gives τε καὶ: Blaydes νιν ἢ (suggesting also σφε καὶ, γε or τι καὶ, and τό τε). Supposing the syllable to be common, Wolff writes καὶ πρὶν: while, keeping the simple καὶ, Boeckh changes πλησθῆναι to ἐμπλησθῆναι, and Semitelos to πληρωθῆναι. Naber's γένυν (for γένυσιν) ἐμπλησθῆναι καὶ still leaves a syllable wanting. **125 f.** ἀντιπάλωι—δράκοντι L, with ου written above ω, and οσ above ι, by an early hand. I read ἀντιπάλῳ—δράκοντος. One of the later MSS. (V, 13th or 14th cent.) has ἀντιπάλω—δράκοντος, but prob. by accident: the rest agree with L, some (as A) having the correction, ου—οσ, written above.—δυσχεί-

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120 ff. ἔβα, emphatic by place: cp. 46.—**πρίν ποθ'**, 'or *ever*,' as *Tr.* 17.—**αἱμάτων**, streams of blood, as Aesch. *Ag.* 1293 αἱμάτων εὐθνησίμων | ἀπορρυέντων (with ref. to one person). Soph. has the plur. only here: Aesch. and Eur. use it several times each, either in this sense, or as='deeds of bloodshed' (once as='slain persons,' αἵματα σύγγονα, Eur. *Ph.* 1503). —**γένυσιν** might be locative dat., 'in'; but seems rather instrumental, 'with.' After **πλησθῆναι** the missing short syllable is best supplied by **τε** (Triclinius). The constr. is, πρὶν (αὐτός) τε πλησθῆναι, καὶ Ἥφαιστον στεφάνωμα πύργων ἑλεῖν. For **τε** irregularly placed, cp. *O. T.* 258 n.—**στεφάνωμα**: Eur. *Hec.* 910 (of Troy) ἀπὸ δὲ στεφάναν κέκαρσαι | πύργων: cp. n. on *O. C.* 15.—**πευκάενθ' Ἥφαιστον**, the flame of pine-wood torches (Verg. *Aen.* 11. 786 *pineus ardor*). Cp. 1007, *Il.* 2. 426 σπλάγχνα δ' ἄρ' ἀμπείραντες ὑπείρεχον Ἡφαίστοιο.

124 ff. **τοῖος**, introducing the reason; *O. C.* 947 n.—**ἐτάθη**, lit. 'was made intense,' here suggesting both loud sound and keen strife. Cp. *Il.* 12. 436 ἐπὶ ἴσα μάχη τέτατο πτόλεμός τε: 23. 375 ἵπποισι τάθη δρόμος: Aesch. *Pers.* 574 τείνε δὲ δυσβάϋκτον | βοᾶτιν τάλαιναν αὐδάν.—**πάταγος**, *clatter* of arms (a word expressive of the sound), as distinguished from βοή, a human cry; cp. Her. 7. 211 οἱ δὲ βάρβαροι ὀρέοντες φεύγοντας βοῇ τε καὶ πατάγῳ ἐπήϊσαν. The Argives began to retreat in the night: at dawn, the Thebans made a sally in pursuit of them, and turned the retreat into a rout.

ἀντιπάλῳ δυσχείρωμα δράκοντος, a thing hard to vanquish for him who was struggling against the (Theban) dragon, —*i.e.* for the Argive eagle. The two readings between which the MSS. fluctuate, viz., **ἀντιπάλῳ ... δράκοντι** and **ἀντιπάλου...δράκοντος**, arose, I feel sure, from **ἀντιπάλῳ...δράκοντος** (V has ἀντιπάλω...δράκοντος). For the gen. after this adj., cp. Pind. *O.* 8. 94 μένος γήραος ἀντίπαλον, a spirit that wrestles with old age: Eur. *Alc.* 922 ὑμεναίων γόος ἀντίπαλος, wails contending with marriage-songs.

The interpretation of the passage turns primarily on two points.

(1) The **δράκων** certainly means the Thebans,—the σπαρτοί (*O. C.* 1534) sprung from the dragon's teeth sown by Cadmus, and thence called δρακοντογενεῖς (schol.), Ovid's *anguigenae* (*Met.* 3. 531): cp. 1125 ἐπὶ σπορᾷ δράκοντος. Poetry often represented a struggle between an eagle and a dragon or snake (δράκων could mean either, the 'dragon' being conceived as a sort of huge python); as *Il.* 12. 201, Hor. *Od.* 4. 4. 11.

(2) The **δυσ** in **δυσχείρωμα** must refer to difficulty experienced by the vanquished Argives, not by the victorious Thebans. The word must mean, then, '*a thing hard to overcome*,' not, '*a victory won with diffi-*

but he went hence, or ever his jaws were glutted with our gore, or the Fire-god's pine-fed flame had seized our crown of towers. So fierce was the noise of battle raised behind him, a thing too hard for him to conquer, as he wrestled with his dragon foe.

For Zeus utterly abhors the boasts of a proud tongue; and when he beheld them coming on in a great stream, in the haughty pride of clanging gold, 2nd anapaestic system.

ρωμα] Keeping ἀντιπάλῳ—δράκοντι, Blaydes conject. δυσχείρωτα: M. Schmidt, δοὺς χείρωμα. Reading ἀντιπάλου . . δράκοντος, Herwerden conject. συσπείραμα, Gleditsch τε σπείραμα. **128** εἰσιδὼν L, ἐσιδὼν r: ἐπιδὼν conject. Nauck. **129** πολλῷ ῥεύματι] ῥεύματι πολλῷ Blaydes.—προσνισομένους L (the fut. part., cp. Eusth. 1288. 56): προσνισσομένους r. **130** χρυσοῦ καναχῆς ὑπεροπτίας L (with ὑπερόπτας written above by an early hand): ὑπεροπτείας and ὑπερόπτα r. Dorville conject. ὑπεροπλίας: Vauvilliers, ὑπεροπλίαις, which is now received by several edd.—Other conjectures are: Emper, καναχῇ θ' ὑπερόπτας (others, καναχῆς with ὑπερόπτας or -ης, or ὑπέροπτα as adv.): Donaldson, καναχῇ θ' ὑπερόπλους: Boeckh, καναχῆς ὑπεροπτείαις:

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culty.' So δυσχείρωτος is 'hard to subdue' (Her. 7. 9), as ἀχείρωτος is 'unsubdued' (Thuc. 6. 10), and εὐχείρωτος 'easy to subdue' (Xen. *Hellen.* 5. 3. 4). Cp. δυσπάλαιστος, δυσπάλαμος, δύσμαχος, etc., used with poetical irony to express the irresistible. In *O. T.* 560 θανάσιμον χείρωμα is a deed of deadly violence: in Aesch. *Th.* 1022 τυμβοχόα χειρώματα are works of the hand in mound-making. In itself, δυσχείρωμα might mean 'a thing achieved with difficulty'; but here the irony is clearly pointed against the routed Argives: the poet does not mean that the Thebans won with difficulty. Thus δυσχείρωμα is here the opposite of what Aesch. calls εὐμαρὲς χείρωμα, a thing easily subdued: *Ag.* 1326 δούλης θανούσης, εὐμαροῦς χειρώματος. The Theban πάταγος Ἄρεος was a thing which the Argives could not overcome.

Those who read **ἀντιπάλῳ...δράκοντι** explain either (*a*) 'a hard-won victory for the dragon foe': but this gives a wrong sense to δυσχείρωμα: or (*b*) join the dat. with **ἐπαθη**: 'a din was raised by the dragon foe (cp. *Il.* 22. 55 Ἀχιλῆϊ δαμασθείς), a thing hard (*for the Argive*) to subdue.' But δυσχείρωμα, placed as it is, cannot be thus dissociated from the dat. ἀντιπ. δράκοντι and mentally referred to another dat. which is left to be understood.

Those who read **ἀντιπάλου...δράκοντος** understand (*a*) a thing *on the part of* the dragon foe which was hard (for the Argive) to overcome; *i.e.* 'an irresistible onset of the dragon foe.' But such a construction of δυσχείρωμα with the gen. seems impossible, esp. when there is no dat. to help it out. Or (*b*) 'a hard-won victory of the dragon foe'; which gives a wrong sense to δυσχείρωμα.—The form of the word is in one respect unique. Every similar neuter noun compounded with δυσ is from a verb so compounded: as δυσέργημα, δυσημέρημα, δυσπράγημα, δυσσέβημα, δυστύχημα, δυσφήμημα, δυσχέρασμα, δυσχρήστημα, δυσώπημα. But there is no such verb as δυσχειρόω, 'to subdue with difficulty.' The noun has been boldly coined to express δυσχείρωτον πρᾶγμα.

127 ff. μεγάλης: 1350 μεγάλοι... λόγοι: Plato *Phaed.* 95 B μὴ μέγα λέγε: Verg. *Aen.* 10. 547 *Dixerat ille aliquid magnum.*—ῥεύματι: Aesch. *Pers.* 88 μεγάλῳ ῥεύματι φωτῶν (so *ib.* 412 ῥεῦμα Περσικοῦ στρατοῦ). Eur. *I. T.* 1437 παῦσαι διώκων ῥεῦμά τ' ἐξορμῶν στρατοῦ. The transposition ῥεύματι πολλῷ is unnecessary. In the same dipodia an anapaest must not precede a dactyl, nor a dactyl an anapaest; but a spondee can be followed by a dactyl, as *O. C.* 146 δηλῶ δ'. οὐ γὰρ ἂν ᾧδ' ἀλλοτρίοις.

130 χρυσοῦ καναχῆς ὑπεροπλίαις, 'in the haughty pride of clanging gold.' ὑπεροπλίαις seems a certain correction of ὑπεροπτίας (see cr. n.), and has justly won its way with recent edd. The word is fitting, since ὑπεροπλία is prop. 'overweening confidence in arms'; and Soph. has used the epic plur. with the epic ῐ, *Il.* 1. 205 ᾗς ὑπεροπλίῃσι: so too Theocr. ῐ, 25. 138 σθένεϊ ᾧ | ἠδ' ὑπεροπλίῃ Φαέθων

παλτῷ ῥιπτεῖ πυρὶ βαλβίδων
ἐπ᾽ ἄκρων ἤδη
νίκην ὁρμῶντ᾽ ἀλαλάξαι.

στρ. β΄. ἀντιτύπᾳ δ᾽ ἐπὶ γᾷ πέσε τανταλωθεὶς
πυρφόρος, ὃς τότε μαινομένᾳ ξὺν ὁρμᾷ 135
βακχεύων ἐπέπνει
ῥιπαῖς ἐχθίστων ἀνέμων.
εἶχε δ᾽ ἄλλα τὰ μέν,
ἄλλα δ᾽ ἐπ᾽ ἄλλοις ἐπενώμα στυφελίζων μέγας Ἄρης

Hartung, καναχῆς ὑπερηφανίαις. **134** ἀντίτυπα L, which a later hand wished to make into ἀντιτύπως (not ἀντίτυπος, as the accent shows). The later MSS. read with L, except those which have the conject. of Triclinius, ἀντίτυπος. Porson restored ἀντιτύπᾳ. Bergk and Wieseler conject. ἀντιτυπὰς (cp. ἐντυπὰς). **138** εἶχε δ᾽ ἄλλαι τὰ μὲν ἄλλαι τὰ δ᾽ ἐπ᾽ ἄλλοισ | L. The first hand wrote ἄλλα—ἄλλα: the first corrector added ι to each. The word μὲν is represented by μ in an erasure, with ≺ above it.

μέγας. In post-Homeric poetry ὑπέροπλος is a freq. epith. of overweening strength (ἠνορέη, βίη, ἥβη, etc.).—Other readings are:—(1) χρυσοῦ καναχῆ θ᾽ ὑπερόπτας, 'and haughty in the clang of gold.' This involves an improbable change; the subst. ὑπερόπτης, too, is unsuitable here, and cannot be defended by Theocr. 22. 58 πρὸς πάντα παλίγκοτος ἠδ᾽ ὑπερόπτης. Wecklein, reading ὑπερόπτας, keeps καναχῆς in the sense, 'hoffärtig *auf*': but a genit. after ὑπερόπτης could not denote that *in which* one takes pride. (2) χρυσοῦ καναχῆς ὑπερόπτης, or -όπτα, *i.e.*, 'Zeus, a despiser of the clang of gold.' (3) χρυσοῦ καναχῆς ὑπέροπτα, adv. neut. plur. (as *O. T.* 883), 'advancing haughtily in a great stream of clanging gold.' But the adv. comes weakly at the end, and χρυσοῦ κ. is harshly joined with π. ῥεύματι.—Aesch., too, gives prominence to *gold* in picturing the Argive chiefs: Capaneus has golden letters on his shield (*Th.* 434), Polyneices has the image of a warrior in golden armour, with a golden legend (644, 660).—**καναχῆς**, of metal, as *Il.* 16. 105 πήληξ βαλλομένη καναχὴν ἔχε.

131 ff. παλτῷ πυρί, *i.e.* with the thunderbolt which Zeus brandishes in his hand before hurling it: Ar. *Av.* 1714 πάλλων κεραυνόν, πτεροφόρον Διὸς βέλος.—**βαλβίδων ἐπ᾽ ἄκρων**, at his topmost goal, *i.e.* at his goal on the top of our walls. ἄκρων might mean merely 'uttermost,' but is rather associated in the poet's mind with the object meant by βαλβίδων. In Eur. *Ph.* 1180 Capaneus is struck by Zeus at the moment that he is surmounting the γεῖσα τειχέων, the coping of the walls. The βαλβῖδες were the posts, to which a rope was attached, marking the point from which runners in the double foot-race (δίαυλος) set out, and to which they returned: hence both starting-point and goal.—**ὁρμῶντα**: for the partic. as subst., without either art. or τις, cp. *El.* 697 δύναιτ᾽ ἂν οὐδ᾽ ἂν ἰσχύων φυγεῖν: Plat. *Gorg.* 498 A ΚΑΛ. εἶδον. ΣΩ. τί δέ; νοῦν ἔχοντα λυπούμενον καὶ χαίροντα; The name of Capaneus could be left unmentioned, since the story was so famous. No leader of the Argive host, except Polyneices, is named in this play. The attack of Capaneus was said to have been made at the Ἠλεκτραι πύλαι on the S. side of Thebes (Aesch. *Th.* 423, Paus. 9. 9. 8). His fall from the scaling-ladder, as the lightning struck him, was often represented in art.—**νίκην**, cogn. acc. with **ἀλαλάξαι**, to raise the cry ἀλαλαί for victory: Ar. *Av.* 1763 ἀλαλαί, ἰὴ παιήων, | τήνελλα καλλίνικος.

134 ἀντιτύπᾳ, restored by Porson (*Adv.* p. 169) for **ἀντίτυπα**, is certainly right. Adjectives in **ος**, compounded with a prep., are oft. of three terminations in epic poetry, as ἀμφιελίσση, ἀμφιρύτη, ἀντιθέη (*Od.* 13. 378), ἀμφιβρότη (*Il.* 2. 389), ὑποδεξίη (*Il.* 9. 73), etc. The dramatists could admit some such forms, esp. in lyrics; thus they have ἡ ἐναλία as well as ἡ ἐνάλιος, ἡ ἐννυχία as well as ἡ ἐννύχιος.

he smote with brandished fire one who was now hasting to shout victory at his goal upon our ramparts.

Swung down, he fell on the earth with a crash, torch in hand, he who so lately, in the frenzy of the mad onset, was raging against us with the blasts of his tempestuous hate. But those threats fared not as he hoped; and to other foes the mighty War-god dispensed their several dooms, dealing havoc around, 2nd strophe.

The scribe had written τὰ δ' ἄλλα (his eye running on to τὰ δ' ἄλλοις): then, on perceiving the error, he deleted δ', but, in the narrow space between τὰ and ἄλλα, could not write μὲν at full length. With regard to the last word of the v., Campbell thinks that the first hand wrote ἄλλουσ, and that the corrector made this into ἄλλοισ: but I doubt whether the ι was ever υ.—The only noteworthy variation in the later MSS. is that, instead of L's second ἄλλαι, V has δεινὰ, prob. a grammarian's conjecture.—For

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As regards the sense, ἀντίτυπος was regularly used of hard surfaces, which, as it were, *repel* that which strikes them (for the accent ἀντίτυπος, not ἀντιτύπος, though the sense is act., see on *O. T.* 460). Arist. *Probl.* 5. 40 οἱ...ἐν ἀντιτύποις περίπατοι. Lucian *Amor.* 13 τὴν ἀντίτυπον οὕτω καὶ καρτερὰν τοῦ λίθου φύσιν. So, fig., Plat. *Crat.* 420 D τὸ...ἀναγκαῖον καὶ ἀντίτυπον, what is necessary, and what *resists* us.—**τανταλωθείς**, '*swung*,' that is, sent flying through the air from the edge of the wall on which he was just setting foot. The word expresses the force with which the thunderbolt struck him, just as ἀντιτύπᾳ expresses the crash when he struck earth. This form of the verb occurs only here. Arist. uses both ταλαντεύομαι (pass.) and ταλαντεύω (act. intr.) as 'to sway to and fro.' The Schol., explaining by διασεισθείς (*i.e.* 'with a rude shock,' which is substantially right) quotes Anacreon 78 [ἐν] μελαμφύλλῳ δάφνᾳ χλωρᾷ τ' ἐλαίᾳ τανταλίζει (where the subject was perh. a god, or the wind).

135 ff. πυρφόρος, 'torch in hand': so of Prometheus (*O. C.* 55, where see n.) and Artemis (*O. T.* 207). Aesch. *Th.* 433 φλέγει δὲ λαμπὰς διὰ χερῶν ὡπλισμένη· | χρυσοῖς δὲ φωνεῖ γράμμασιν, πρήσω πόλιν.—**βακχεύων**: so oft. Eur. as *H. F.* 898 Λύσσα βακχεύσει: but this is the only place where Soph. connects *evil* frenzy with the name of a god whom this same Ode invokes (154).—**ῥιπαῖς...ἀνέμων**. Capaneus, breathing fury and slaughter, is likened to a deadly tempest. For ῥιπαί, 'blasts,' cp. 929 and *O. C.* 1248 n. So Aesch. *Th.* 63 πρὶν καταιγίσαι πνοὰς | Ἄρεως.

138 ff. εἶχε δ' ἄλλᾳ τὰ μέν, 'but those things indeed' (the threats of Capaneus) 'went otherwise' (than he had expected): **ἄλλα δ' ἐπ' ἄλλοις** μέγας Ἄρης ἐπενώμα, 'while to others great Ares assigned various dooms,' etc. The poet has described how *Zeus* smote the most formidable foe. As to the other Argive chiefs, he briefly adds that *Ares* struck them down by various deaths: *i.e.* they perished, not by a stroke from heaven, but in the course of battle. In L's reading, **εἶχε δ' ἄλλαι τὰ μὲν ἄλλαι τὰ δ' ἐπ' ἄλλοις**, one cause of corruption has evidently been a confusion between alternative modes of expressing 'some' and 'other,' viz. (1) by doubled ἄλλος, (2) by τὰ μέν, τὰ δέ. It is in favour of our reading (Erfurdt's) that it helps to account for this, since it supposes that **τὰ μέν** was answered by **ἄλλα δέ**. Cp. *O. C.* 1671 οὐ τὸ μέν, ἄλλο δὲ μή: *Il.* 6. 147 τὰ μέν τ' ἄνεμος χαμάδις χέει, ἄλλα δέ θ' ὕλη | τηλεθόωσα φύει. It is immaterial that, here, **τὰ μέν** means, not, '*some* things,' but, '*those* things'; since the latter is its first sense also where we render it by 'some.' Further, with regard to **ἄλλᾳ**, remark that this form of adverb is used elsewhere also in ref. to the course ordained by *gods or fate*: *O. C.* 1443 ταῦτα δ' ἐν τῷ δαίμονι, | καὶ τῇδε φῦναι χἀτέρᾳ: Aesch. *P. V.* 511 οὐ ταῦτα ταύτῃ μοῖρά πω τελεσφόρος | κρᾶναι πέπρωται. For other proposed readings, see Appendix.—**ἐπενώμα**: Aesch. *Eum.* 310 λάχῃ τὰ κατ' ἀνθρώπους | ὡς ἐπινωμᾷ στάσις ἁμά, apportions.—**στυφελίζων** (στῦφελός, 'firm,' στύφω, to compress), 'striking heavily': *Il.* 1. 581 ἐξ ἑδέων στυφελίξαι.

7 δεξιόσειρος. 140

συστ. γ'. ἑπτὰ λοχαγοὶ γὰρ ἐφ' ἑπτὰ πύλαις
ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον
Ζηνὶ τροπαίῳ πάγχαλκα τέλη,
πλὴν τοῖν στυγεροῖν, ὧ πατρὸς ἑνὸς
μητρός τε μιᾶς φύντε καθ' αὑτοῖν 145
δικρατεῖς λόγχας στήσαντ' ἔχετον
κοινοῦ θανάτου μέρος ἄμφω.

ἀντ. β'. ἀλλὰ γὰρ ἁ μεγαλώνυμος ἦλθε Νίκα

emendations, see Appendix. **140** In L the first σ of δεξιόσειροσ has been altered from χ either by the first hand itself or by the first corrector. The latter has written in the right-hand margin, ὁ γενναῖος· οἱ γὰρ ἰσχυροὶ ἵπποι εἰς τὴν δεξιὰν σειρὰν ζεύγνυνται

δεξιόσειρος, 'right-hand trace-horse,' here means a vigorous ally, who does more than his own share of the work. Ares has brought the Theban chariot victoriously through the crisis of the race against its Argive rival. In the four-horse chariot-race the four horses were harnessed abreast: the two in the middle were under the yoke (ζύγιοι), being called ὁ μέσος δεξιός and ὁ μέσος ἀριστερός (schol. Ar. *Nub.* 122): the two outside horses drew in traces (σειραῖοι). The chariot went down the right-hand side of the course, turned sharply from right to left at the distance-post (καμπτήρ, νύσσα), and came back down the left side. Hence, at the turning-point, the right-hand trace-horse had most work to do; and the best horse was put in that place. Cp. *El.* 721 (at the turning-post) δεξιὸν τ' ἀνεὶς | σειραῖον ἵππον εἶργε τὸν προσκείμενον. Xen. *Symp.* 4. 6 ἁρματηλατοῦντα δεῖ ἐγγὺς μὲν τῆς στήλης κάμψαι, quoting from *Il.* 23. 336 the precept τὸν δεξιὸν ἵππον | κένσαι ὁμοκλήσαντ', ἐξαῖ τέ οἱ ἡνία χερσίν. Cp. Aesch. *Ag.* 842 ζευχθεὶς ἕτοιμος ἦν ἐμοὶ σειραφόρος (said by Agam. of Odysseus): and cp. *ib.* 1640.—The old *v. l.* **δεξιόχειρος**, explained by the schol. γενναῖος καὶ παραδέξιος, is read by Musgrave, Hartung, and A. Pallis. Hartung renders it 'der Starke,'—understanding it as 'the strong and deft striker.' Neither δεξιόχειρος nor δεξιόχειρ seems to occur, though ἀριστερόχειρ (left-handed) is found in late Greek.

141 ff. **ἑπτὰ λοχαγοί.** In *O. C.* 1313 ff. the list agrees with that of Aesch.,—Amphiaraus, Tydeus, Eteoclus, Hippomedon, Capaneus, Parthenopaeus, Polyneices. (Adrastus, who escaped, is not counted as one of the seven.) Capaneus, though not slain by human hand, is included, since he was vanquished. Amphiaraus, according to the legend which Soph. recognises in *El.* 837, was swallowed up by the earth, but seems here to be reckoned among those who fell in fight (cp. n. on *O. C.* 1313).—**ἴσοι πρὸς ἴσους**, instead of saying simply πρὸς ἑπτά,—a common idiom: Eur. *Ph.* 750 ἴσους ἴσοισι πολεμίοισιν ἀντιθείς: Her. 1. 2 ἴσα πρὸς ἴσα: 9. 48 ἴσοι πρὸς ἴσους: Plat. *Legg.* 774c ἴσα ἀντὶ ἴσων.

Ζηνὶ τροπαίῳ, to Zeus who makes a τροπή, or rout, of enemies. Eur. *El.* 671 ὦ Ζεῦ πατρῷε καὶ τροπαῖ' ἐχθρῶν ἐμῶν. So he is invoked after a victory, *Her.* 867. (In *Tr.* 303 ὦ Ζεῦ τροπαῖε is usu. taken as = ἀποτρόπαιε, 'averting.') In his relation to war, Zeus was worshipped also as Ἀγήτωρ (esp. at Sparta), Ἄρειος (at Olympia, etc.), Στράτιος, Χρυσάωρ (in Caria), Στήσιος or Ἐπιστάσιος (the Roman *stator*, stayer of flight).—**πάγχαλκα τέλη**, 'tributes of panoplies,' as *Tr.* 238 Heracles dedicates βωμοὺς τέλη τ' ἔγκαρπα Κηναίῳ Διΐ, *i.e.* 'dues of fruits,'—alluding to the τέμενος of which the produce was given to the god (*ib.* 754). Not, (1) 'complete suits of armour': nor (2) ὁπλιτικὰ τάγματα, 'troops of warriors,' as Eustath. took it (p. 686. 16), led perh. by Aesch. *Pers.* 47 δίρρυμά τε καὶ τρίρρυμα τέλη.—It was the ordinary practice to set up a τρό-

a mighty helper at our need.

For seven captains at seven gates, matched against seven, left the tribute of their panoplies to Zeus who turns the battle; save those two of cruel fate, who, born of one sire and one mother, set against each other their twain conquering spears, and are sharers in a common death. 3rd anapaestic system.

But since Victory of glorious name hath come to us, 2nd antistrophe.

τοῦ ἅρματος. Another schol., in the left-hand marg., has δεξιόχειρος in its lemma, and explains both readings. The later MSS. have δεξιόσειρος. Blaydes conject. δεξιόγυιος.

παιον (old Att. τροπαῖον) after a victory, on the spot where it had been won, or, in the case of a sea-fight, on the nearest land (Thuc. 2. 92). Such a trophy ordinarily consisted of shields, helmets, and weapons, conspicuously displayed on wooden supports, and dedicated, with an inscription, to a deity. Cp. Eur. *Ph.* 1473 (of the Thebans after the victory) οἱ μὲν Διὸς τροπαῖον ἵστασαν βρέτας (*i.e.* a wooden image of Ζεὺς Τροπαῖος), | οἱ δ' ἀσπίδας συλῶντες Ἀργείων νεκρῶν | σκυλεύματ' εἴσω τειχέων ἐπέμπομεν. Part of the armour would be affixed to the walls of Theban temples (cp. Aesch. *Ag.* 577, *Th.* 276).

144 ff. πλὴν τ. στυγεροῖν, 'wretched' (as *Ph.* 166): not, 'hateful,' nor, 'filled with hate.' Of the seven Argive leaders, Polyneices was the only one who could not properly be said to have been vanquished, since he was not more vanquished than victorious. But, in excepting him, the poet associates him with the brother who was his victim as well as his conqueror. Thus ἑπτὰ...ἔλιπον..., πλὴν τοῖν στυγεροῖν, is a lax way of saying, 'defeat befell each of the seven Argive leaders, except *in the case of* the two brothers,'—in which an Argive leader and a Theban leader slew *each other*.—**πατρός,** etc., gen. of origin (38).—**καθ' αὑτοῖν** = κατ' ἀλλήλοιν. Cp. Dem. or. 40 § 29 ὧν ἂν ἐν αὐτοῖς διενεχθῶσι γυνὴ καὶ ἀνήρ. Plat. *Prot.* 347 D λέγοντάς τε καὶ ἀκούοντας ἐν μέρει ἑαυτῶν.—**δικρατεῖς λόγχας,** two spears, each of which was victorious over the wielder of the other. So *Ai.* 251 δικρατεῖς Ἀτρεΐδαι, two Atreidae, each of whom is a king. That is, δικρατεῖς is equiv. to two distinct epithets (δύο and κρατοῦσαι): cp. *O. C.* 1055 δισ-τόλους...ἀδελφάς, two journeying sisters: *ib.* 17 πυκνόπτεροι = many, and feathered (n.): see *O. T.* 846 n.—**στήσαντε,** having set in position, *levelled*, against each other. The Homeric δόρυ was chiefly a missile; here the λόγχη is used for thrusting.

148 f. ἀλλὰ γάρ, like ἀλλ' οὐ γάρ (*O. C.* 988 n.), can be used with or without an ellipse. Here there is no ellipse, since ἐπέλθωμεν follows (153), and **γάρ,** introducing the reason given by ἦλθε, = '*since*.' Below, 155, there is an ellipse, —'But (let us cease), for Creon comes'; where **γάρ** might be rendered '*indeed*.' —**μεγαλώνυμος**: schol. ἡ μεγάλην περιποιοῦσα δόξαν: the personified Nikè is 'of great name,' because victory is glorious.—**πολυαρμάτῳ** implies warlike renown, as well as wealth and splendour (cp. 845). Already in *Il.* 4. 391 the Cadmeans are 'urgers of horses' (κέντορες ἵππων): so *Scut. Herc.* 24 Βοιωτοὶ πλήξιπποι: Pindar *Ol.* 6. 85 has πλάξιππον...Θήβαν, *Isthm.* 7. 20 φιλαρμάτου πόλιος (as elsewhere χρυσάρματος, εὐάρματος). Critias, speaking of the inventions for which various cities were famous, says (fr. 1. 10) Θήβη δ' ἁρματόεντα δίφρον συνεπήξατο πρώτη.—**ἀντιχαρεῖσα,** with gladness responsive to that of Thebè. The goddess Nikè has come to meet the victors, and their joy is reflected in her radiant smile. (We can imagine her descending towards them from the sky, like the winged Nikè of Paeonius found at Olympia.) The doubts which have been felt as to ἀντιχαρεῖσα disappear if it is observed that χαρεῖσα here refers to the *outward manifestation* of joy, not merely to the feeling in the mind. Thus ἀντί expresses the *answer* of smile to

2 τᾷ πολυαρμάτῳ ἀντιχαρεῖσα Θήβᾳ,
3 ἐκ μὲν δὴ πολέμων
4 τῶν νῦν θέσθαι λησμοσύναν,
5 θεῶν δὲ ναοὺς χοροῖς
6 παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ' ἐλελίχθων
7 Βάκχιος ἄρχοι.

ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας,
Κρέων ὁ Μενοικέως, ⏑⏑– νεοχμὸς
νεαραῖσι θεῶν ἐπὶ συντυχίαις
χωρεῖ, τίνα δὴ μῆτιν ἐρέσσων,
ὅτι σύγκλητον τήνδε γερόντων
προὔθετο λέσχην,

149 ἀντιχαρεῖσα] M. Schmidt conject. ἄρτι φανεῖσα, which Nauck adopts. Blaydes, ἄρτι χαρεῖσα. **151** θέσθε L. The second ε has been made either from ω (as Dübner thinks), or from αι (as Campbell). Almost all the later MSS. (including A) have θέσθε: but one (V) has θέσθαι, with ε written above. Hense conject. πᾶς νῦν θέσθω: Nauck, χρὴ νῦν θέσθαι.—λησμοσύνην L, -αν Brunck. **153** παννύχοισ L: παννυχίοις r.—

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smile, as in ἀντιλάμπω of light to light, or in ἀντιφθέγγομαι of sound to sound. I do not take ἀντί here to mean *merely* 'over against,' as when Pind. *Ol.* 3. 19 says ἤδη γὰρ αὐτῷ... | ...ὀφθαλμὸν ἀντέφλεξε Μήνα, the (mid-month) moon showed the light of her eye over against him. —Not (1) ἴσον αὐτῇ χαρεῖσα (schol.), *i.e.* merely, 'rejoicing as Thebes does,' which extenuates ἀντιχαρεῖσα into συγχαρεῖσα. Nor (2) ἀντὶ τῶν κακῶν χαρεῖσα, *i.e.* rejoicing in requital of past troubles.

150 ff. ἐκ...πολέμων τῶν νῦν, 'after the recent wars.' For ἐκ, cp. *Ph.* 271 ἐκ πολλοῦ σάλου | εὕδουτ', sleeping, after long tossing on the sea. For νῦν referring to the recent past (='just now'), cp. Dem. or. 18 § 13 ἡλίκα νῦν ἐτραγῴδει καὶ διεξῄει: Xen. *An.* 7. 1. 26 ἀναμνησθέντας τὰ νῦν ἤδη γεγενημένα (*i.e.* the events of the Peloponnesian war, which had ended four years before).—θέσθαι (L), as infin. for imperative (*O. C.* 481 n.), has a certain solemnity which seems to make it better here than θέσθε, though the latter is not excluded by ἐπέλθωμεν. The last syll. of θέσθαι answers to the second of ἐχθίστων in 137; each is an 'irrational' syllable (– for ⏑): see Metr. Anal.—θεῶν, monosyll. by synizesis (*O. C.* 964 n.).—παννυχίοις, since a παννυχίς was esp. grateful to the city's tutelar god Dionysus (1147), whose rites are νύκτωρ τὰ πολλά (Eur. *Bacch.* 486).—ὁ Θήβας (gen. sing.) ἐλελίχθων, =ὁ τὴν Θήβης χθόνα ἐλελίζων, shaking the ground of Thebes (with his dances): for the objective gen., cp. *O. C.* 333 λόγων αὐτάγγελος.—Βάκχιος = Βάκχος, as Eur. *Bacch.* 225 τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχίου, and oft.—ἄρχοι *sc.* τῆς χορείας (schol.). Cp. 1146.

155 ff. ἀλλὰ...γάρ: see on 148.—Κρέων, monosyll. by synizesis, as πλέων *Od.* 1. 183; in Aesch. *Ag.* 1493 ἐκπνέων is a spondee. Cp. *O. C.* 1073 Ῥέας, a monosyll.—Μενοικέως, = ⏑––, as *O. C.* 1003 Θησέως (––), and so oft.—νεοχμὸς νεαραῖσι. Neither adj. is suspicious; *new* events have made a *new* ruler; and the doubled adj. is quite in the poet's manner. Cp. 1266 νέος νέῳ ξὺν μόρῳ: *Ai.* 735 νέας | βουλὰς νέοισιν ἐγκαταζεύξας τρόποις: *O. C.* 475 οἷὸς...νεαρᾶς νεοπόκῳ μαλλῷ: *Ib.* 1259 γέρων γέροντι συγκατῴκηκεν πίνος: *Tr.* 613 καινῷ καινὸν ἐν πεπλώματι, etc. Though νεαρός usu. = 'young,' it occurs also in the sense of 'novel,' as in Pindar's νεαρὰ ἐξευρεῖν (*N.* 8. 20). Three views of the metre have been taken. (1) That v. 156 should be enlarged to a dimeter by supplying one anapaest or its equivalent. (2) That v. 156 should be reduced to a monometer by omitting νεοχμὸς or Μενοικέως. (3) That both v. 156 and v. 160 should be made dimeters by supplying three anapaests or

with joy responsive to the joy of Thebè whose chariots are many, let us enjoy forgetfulness after the late wars, and visit all the temples of the gods with night-long dance and song; and may Bacchus be our leader, whose dancing shakes the land of Thebè.

But lo, the king of the land comes yonder, Creon, son of Menoeceus, our new ruler by the new fortunes that the gods have given; what counsel is he pondering, that he hath proposed this special conference of elders,

ἐλελίζων L, with γρ. ἐλελίχθων written above by S: ἐλελίχθων r. The Aldine has ἐλελίζων, which Heath, Vauvilliers, and Brunck preferred: but nearly all later edd. read ἐλελίχθων. Musgrave conject. ἐλελιχθεὶς (as='invoked with cries'). **154** βακχεῖος MSS.: Βάκχιος Bothe. **156 f.** κρέων ὁ μενοικέως νεοχμὸς | νεαραῖσι θεῶν ἐπὶ συντυχίαις | MSS. **159** ἐρέσσων] ἐλίσσων Johnson.

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their equivalents. See Appendix I prefer the first of these views. An anapaest or spondee, meaning 'ruler,' has probably dropped out before **νεοχμός**. Seyffert's **κρείων** is at first sight attractive, as accounting for its own disappearance; but, since it is the same word as Κρέων—which had an epic form Κρείων, as conversely Pind. and Aesch. use *κρέων*—this would be rather a feeble pun than a strong παρήχησις. Either **ἄρχων** or **ταγός** is possible.—**θεῶν...συντυχίαις**, fortunes *sent by* the gods,—the possessive gen. denoting the authors, just as it can denote the parents: cp. *Ph.* 1116 πότμος...δαιμόνων: Eur. *Aeol.* fr. 37 τὰς δὲ δαιμόνων τύχας | ὅστις φέρει κάλλιστ', ἀνὴρ οὗτος σοφός. (In *O. T.* 34 δαιμόνων συναλλαγαῖς is different.) **ἐπὶ** συντυχίαις means that the fortunes are the *conditions* which have made Creon king: this **ἐπί** with dat. of attendant circumstance sometimes = our 'in,' as *O. C.* 1268 ἐπ' ἔργοις πᾶσι (n.), sometimes 'for,' as Ar. *Eq.* 406 πῶν' ἐπὶ συμφοραῖς (*i.e.* to celebrate them), cp. *El.* 1230: here we could say, '*under* the new dispensations of the gods.' (Distinguish 88 ἐπὶ ψυχροῖσι as ='for' in the sense 'with a view to.')

158 ff. **μῆτιν ἐρέσσων**, *consilium animo volutans*, 'turning it over' busily in the mind. ἐρέσσειν, to ply the oar, is fig. said of putting a thing in lively motion, as Eur. *I. A.* 139 ἐρέσσων σὸν πόδα. Then also of activity in speech, as *Ai.* 251 ἐρέσσουσιν ἀπειλάς, 'they *ply* threats' (utter them repeatedly and loudly): or, as here, in thought. Cp. 231.—(*Not*, 'speeding his counsel hitherward,' *i.e.* coming to disclose it: '*advolvens*, *i.e.* patefacturus,' Ellendt.)—**σύγκλητον**, specially convoked;—implying that there were other and regularly appointed seasons at which the king met the γέροντες in council. At Athens four meetings of the ἐκκλησία were regularly held in each πρυτανεία (a period of 35 or 36 days): these were κυρίαι (though the term may once have been restricted to the *first* of them), or νόμιμοι. An extraordinary meeting was σύγκλητος or κατάκλητος. Pollux 8. 116 σύγκλητος ἐκκλησία ἣν ἐξαίφνης ἐποίουν μείζονος χρείας ἐπιλαβούσης· ἐκαλεῖτο δὲ καὶ κατακλησία, ὅτι καὶ τοὺς ἐκ τῶν ἀγρῶν κατεκάλουν (*down* to the ἄστυ). Arist. *Pol.* 3. 1. 10 ἐνίαις γὰρ οὐκ ἔστι δῆμος, οὐδ' ἐκκλησίαν νομίζουσιν ἀλλὰ συγκλήτους: 'in some States there is no popular body, and they have no regular assembly, but only *meetings on special occasions*.' σύγκλητος is one of those words which, though a technical term at Athens, could still be used by Attic poets without any prosaic local allusion being felt,—just as they used πρύτανις, ἐπιστάτης, ἄρχων, ψήφισμα, etc.—**προὔθετο** is another example. The presidents of the ecclesia were said γνώμας προθεῖναι when they invited a discussion. Thuc. 6. 14 ὦ πρύτανι...γνώμας προτίθει αὖθις Ἀθηναίοις, 'lay the question again before the assembly.' *Id.* 3. 42 τοὺς προθέντας τὴν διαγνώμην. Cp. Xen. *Mem.* 4. 2. 3 τῆς πόλεως λόγον περί τινος προτιθείσης. Lucian *Menipp.* 19 has προὔθεσαν οἱ πρυτάνεις ἐκκλησίαν, 'gave notice of': but for this the usual phrase was that of Aeschin. or. 2 § 60 προγράψαι τοὺς πρυτάνεις ἐκκλησίας δύο. Here, **λέσχην** is

κοινῷ κηρύγματι πέμψας;

ΚΡΕΩΝ.

ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ
πολλῷ σάλῳ σείσαντες ὤρθωσαν πάλιν·
ὑμᾶς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα
ἔστειλ' ἱκέσθαι, τοῦτο μὲν τὰ Λαΐου
σέβοντας εἰδὼς εὖ θρόνων ἀεὶ κράτη,
τοῦτ' αὖθις, ἡνίκ' Οἰδίπους ὤρθου πόλιν,
κἀπεὶ διώλετ', ἀμφὶ τοὺς κείνων ἔτι
παῖδας μένοντας ἐμπέδοις φρονήμασιν.

162 πόλεωσ L (it was never πόλεοσ): πόλεος r. **167** τοῦτ'] εἶτ' Reisig. Wecklein suspects the loss of a verse after 167, such as τούτῳ βεβαίους ὄντας

not the meeting, but the discussion which is to take place there: thus the poet's phrase, true to Attic usage, corresponds with γνώμας προθεῖναι rather than with ἐκκλησίαν προθεῖναι. Herod. uses λέσχη of a public discussion (9. 71): cp. *O. C.* 167. The midd. **προὔθετο** suggests Creon's personal interest in the question: the active would denote the mere act (see on 8 θεῖναι). Cp. 1249. προτίθεσθαι more oft. denotes what one proposes *to* oneself.—**κοινῷ κ. πέμψας**, lit. having sent (notice of the meeting) by means of a summons addressed to each of us. The κήρυγμα is the mandate which κήρυκες carried to each of the fifteen elders,—not, of course, a public proclamation: cp. 164. For the absolute πέμπω, cp. Thuc. 5. 43 πέμπει εὐθὺς ἐς Ἄργος ἰδίᾳ: and so oft. (Not, 'having sent for us,' μεταπεμψάμενος: cp. on 19.)

162—331 First ἐπεισόδιον. Creon, the new king, enters from the central door of the palace. Recognising the loyalty which the elders had shown to his predecessors, he expresses his own conception of the duty which a king owes to the State. He then announces the edict which, in accordance with that conception, he has published concerning the two brothers. The Chorus submissively acknowledge his right to do so, but express no approval. A guard now arrives (223), and announces that the king's edict has already been violated by an unknown hand, which has strewn dust upon the corpse of Polyneices. Creon dismisses him with threats of a dreadful death for him and for his fellows, if they fail to discover and produce the offender.

162—210 There is a general dramatic analogy between this speech and that of Oedipus in *O. T.* 216—275. In each case a Theban king addresses Theban elders, announcing a stern decree, adopted in reliance on his own wisdom, and promulgated with haughty consciousness of power; the elders receive the decree with a submissive deference under which we can perceive traces of misgiving; and as the drama proceeds, the elders become spectators of calamities occasioned by the decree, while its author turns to them for comfort.

162 ff. τὰ μὲν δὴ πόλεος . . ὑμᾶς δ'. The perils of the war are now over; the affairs of civil government claim my next care; and I have therefore sent for you, the nearest supporters of my throne.—**πόλεος** occurs only here in Soph., but twice in the trimeters of Aesch. (*Th.* 218, *Suppl.* 344), and thrice in those of Eur. (*Or.* 897, *El.* 412, *Ion* 595). Eur. has also in trimeters ὄφεος (*Bacch.* 1027, 1331, *Suppl.* 703), and κόνεος (*Cycl.* 641). In Comedy we find ὕβρεος (Ar. *Th.* 465, *Plut.* 1044), and φύσεος (*Vesp.* 1282, 1458). Such forms, which metrical convenience recommended to Attic poets, must not be confounded with the Ionic genitives in ι, such as πόλιος. The gen. πόλευς, contracted from πόλεος, is used by Theogn. 776 etc.—**πολλῷ σάλῳ σείσαντες.** Cp. *O. T.* 22.

summoned by his general mandate?

Enter CREON, *from the central doors of the palace, in the garb of king; with two attendants.*

CR. Sirs, the vessel of our State, after being tossed on wild waves, hath once more been safely steadied by the gods: and ye, out of all the folk, have been called apart by my summons, because I knew, first of all, how true and constant was your reverence for the royal power of Laïus; how, again, when Oedipus was ruler of our land, and when he had perished, your steadfast loyalty still upheld their children.

αὖ παραστάτας (*Ars Soph. em.* 40). **169** ἐμπέδοις] ἐμπέδους Reiske.

The image of the State as a ship dates in Greek literature from Alcaeus (whom Horace copied, *Carm.* 1. 14), fr. 18. The ship of Alcaeus is labouring in the trough of a wild sea,—water is coming in,—the sail is torn,—the anchor will not hold: *ναῦ φορήμεθα σὺν μελαίνᾳ | χείμωνι μοχθεῦντες μεγάλῳ μάλα*, κ.τ.λ. It is only through Heracleides *Alleg. Homer.* 5 that we know the meaning of Alcaeus to have been figurative and political. Aesch. often uses the image (*Th.* 2, 62, 208 etc.). Creon returns to it at 189. It is peculiarly well suited to his point,—the unity of the public interest.—**ὤρθωσαν**, made *upright*, 'righted': but below 167, *ὄρθου* = was keeping *straight:* cp. on 83.

164 f. ἐκ πάντων, (chosen) out of all, **δίχα** *adv.* (with *ἱκέσθαι*) apart from them: cp. 656 *πόλεως . . ἐκ πάσης μόνην*, 1137 *τὰν ἐκ πασᾶν τιμᾶς*: *El.* 1351 *ὃν ποτ' ἐκ πολλῶν ἐγὼ | μόνον προσηύρον πιστόν*. In other places, where *δίχα* is *prep.* with gen., we find it similarly connected with another expression of like purport, as *Ai.* 749 *ἐκ...κύκλου | . . μεταστὰς οἷος Ἀτρειδῶν δίχα*.—**ἔστειλ' ἱκέσθαι**: lit., by means of messengers I *caused* you *to set forth*, so that you should come (epexeg. inf.): *Ph.* 60 *οἵ σ' ἐν λιταῖς στείλαντες ἐξ οἴκων μολεῖν*. But *στέλλεσθαι* (midd.) 'to summon *to oneself*' (*O. T.* 434): cp. n. *O. T.* 860.—**τοῦτο μέν**, answered by *τοῦτ' αὖθις*: see 61 n.—**σέβοντας**, like *μένοντας* (169), part. of the imperf., = *ὅτι ἐσέβετε*: so 1192: *O. T.* 835 *τοῦ παρόντος* (n.): and cp. on *O. C.* 1565 f.—**θρόνων . . κράτη**, powers belonging to the throne: cp. 60, 173.

167 ff. ἡνίκ' Οἰδίπους κ.τ.λ. The only obscurity arises from the use of the plur. **κείνων** in 168. **κείνων παῖδας** ought to mean, 'the descendants of Laïus and Oedipus,' viz. Eteocles and Polyneices. But, as the sentence stands, it must mean, 'the offspring of Laïus and of Oedipus *respectively*'; viz. Oedipus, the son of Laïus; Eteocles and Polyneices, the sons of Oedipus. The relative clause, **ἡνίκ' . . ὤρθου πόλιν**, induced the poet to add immediately the other relative clause to which the same person is subject, viz. **ἐπεὶ διώλετο**, instead of inserting, after *ὤρθου πόλιν*, words expressing their loyalty to Oedipus. We might, indeed, suppose that, after *ὤρθου πόλιν*, we were intended to supply mentally, *καὶ τὰ ἐκείνου θρόνων κράτη σέβοντας*. But against this is the fact that, after **τοῦτο' μέν . . τοῦτ' αὖθις**,—'in the first place' . . 'in the second place,'—**καί** (in *κἀπεί*) would scarcely have been thus used to introduce a distinct third clause. Evidently **καί** links *ἡνίκα ὤρθου* to *ἐπεὶ διώλετο*.—**ἐμπέδοις φρονήμασιν**, with steadfast sentiments (of loyalty), modal dat., as oft. *προθυμίᾳ, εὐνοίᾳ, φρονήματι* (Thuc. 2. 62), etc. Hartung, whom some recent editors follow, adopts **ἐμπέδους** on the strange ground that Soph. must otherwise have written *ἐμμένοντας*. But **μένοντας** *ἀμφὶ τοὺς κείνων παῖδας* = 'remaining around them,' and the modal dat. is added no less legitimately than the causal dat. in Eur. *Her.* 701 *δειλίᾳ μένειν*, 'to remain through cowardice.' Soph. could have said *ἐμπέδους φρονήμασιν*, as he has said *σύντροφοι | ὀργαῖς ἔμπεδος* (*Ai.* 639): but **ἐμπέδοις** is better here, both (*a*) be-

ὅτ' οὖν ἐκεῖνοι πρὸς διπλῆς μοίρας μίαν
καθ' ἡμέραν ὤλοντο παίσαντές τε καὶ
πληγέντες αὐτόχειρι σὺν μιάσματι,
ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.
ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν
ψυχήν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν
ἀρχαῖς τε καὶ νόμοισιν ἐντριβὴς φανῇ.
ἐμοὶ γὰρ ὅστις πᾶσαν εὐθύνων πόλιν
μὴ τῶν ἀρίστων ἅπτεται βουλευμάτων,

171 *παίσαντες*] In L the letters *αισ* are small and cramped, having been substituted by the first corrector (S) for two erased letters. I suppose that the first hand

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cause a series of accusatives has preceded, and (*ὁ*) because, as *μένοντας* has already marked their constancy, we now want an epithet for their *φρονήματα*.

170 ff. **ὅτε** causal, *O. T.* 918 n.—**πρὸς διπλῆς μ.**: cp. 14 n.: for **διπλῆς . . μίαν**, 13 n.—**παίσαντες . . πληγέντες.** In Attic prose the verb 'to strike' usu. had as pres. *τύπτω* (or *παίω*), fut. *τυπτήσω* (or *πατάξω*), aor. *ἐπάταξα*, aor. pass. *ἐπλήγην*. The aor. of *παίω* is mainly a poetical word, used in tragedy, more rarely in comedy, and by Xen. In Attic prose *ἔπαισα* is usu. the aor. of *παίζω*. Meineke proposed *πλήξαντες* here, but that aor. (except in comp. with a prep.) is almost unknown to classical Attic. *παισθέντες*, again, though that aor. pass. occurs twice in Aesch., is very rare. —**αὐτόχειρι . . μιάσματι**, the stain of a kinsman's murder (see on 52, and cp. 1176): cp. Aesch. *Th.* 849 *κακὰ | αὐτοφόνα*. **σύν**, as 1265 *νέῳ ξὺν μόρῳ*: *O. C.* 1663, *σὺν νόσοις*: Pind. *O.* 2. 42 *σὺν ἀλλαλοφονίᾳ*.

173 f. **ἐγὼ . . δή**, I *now*: where *δή* nearly=*ἤδη*, *O. T.* 968 n. Aesch. *Eum.* 3 (after Gaia came Themis) *ἥ δὴ τὸ μητρὸς δευτέρα τόδ' ἔζετο | μαντεῖον*.—**κράτη**: cp. 166.—**γένους κατ' ἀγχιστεῖα τῶν ὀλ.**, by nearness of kinship to the dead, *γένους ἀγχιστεῖα* forming one notion, on which the genit. *τῶν ὀλ.* depends, as on words meaning 'near.' The neut. plur. *ἀγχιστεῖα* (only here) would most properly mean 'rights' or 'privileges' of such nearness (cp. *ἀριστεῖα*, *πρωτεῖα*, etc.), but seems here to be merely a poetical equiv. for the abstract *ἀγχιστεία*. In Attic law *ἀγχιστεία* was any degree of relationship on which a claim to an inheritance could be founded in the absence of a will otherwise disposing of it. To claim an inheritance under a will was *ἀμφισβητεῖν κατὰ διαθήκην*: to claim on the ground of relationship, *ἀμφισβητεῖν κατ' ἀγχιστείαν*. *συγγένεια*, consanguinity, might, or might not, constitute *ἀγχιστεία*: *e.g.* Isaeus says of the relationship of mother to son that it is *συγγενέστατον μὲν τῇ φύσει πάντων, ἐν δὲ ταῖς ἀγχιστείαις ὁμολογουμένως οὐκ ἔστιν* (or. 11 § 17), since a mother could not inherit from her son. (See *Selections from the Attic Orators*, pp. 331, 344.) Creon succeeds as the nearest male relative. Aesch., Soph., and Eur. ignore the Boeotian legend which gave a son, Laodamas, to Eteocles (Her. 5. 61), and a son, Thersander, to Polyneices (id. 4. 147, etc.). The sisters represent the *ἐσχάτη ῥίζα* (599).

175 **ἀμήχανον δέ.** 'You were loyal to the kings whose successor I am. Now (**δέ**) a man cannot be really known until he has been tried in office. (I do not, therefore, ask you to pledge your loyalty to me until I have been so tested.) I will, however, tell you the principles which I intend to observe.' Thus **δέ** merely marks the transition to a new topic. It is not directly adversative, as if he meant: 'You were loyal to my predecessors, *but* I do not yet ask you to be loyal to me.' On that view, however, the general connection of thoughts would remain the same.

Demosthenes, in his speech on the Embassy (343 B.C.), quotes this passage (vv. 175—190) as illustrating maxims

Since, then, his sons have fallen in one day by a twofold doom, —each smitten by the other, each stained with a brother's blood, —I now possess the throne and all its powers, by nearness of kinship to the dead.

No man can be fully known, in soul and spirit and mind, until he hath been seen versed in rule and law-giving. For if any, being supreme guide of the State, cleaves not to the best counsels,

had by a mere oversight written πρᾶσαντες (πείσαντες). The erasure of the original σ was necessary in order to make room for αι. **178** πᾶσαν] Nauck con-

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which Aeschines had violated, though, accustomed as he had been to play tritagonists' parts, he ought to have known them by heart (or. 19 § 247).

176 ψυχήν, 'soul,' the man's moral nature generally: **φρόνημα**, the 'spirit' of his dealing in public affairs, according as his aims are lofty or mean, his policy bold or timid (cp. 207 τοιόνδ' ἐμὸν φρόνημα): **γνώμην**, the intellectual aspect of the man, his ability and judgment. In Her. 5. 124 ψυχὴν οὐκ ἄκρος, 3. 14 διεπειρᾶτο αὐτοῦ τῆς ψυχῆς, the word = 'fortitude.' But the usage of Soph. favours the more general sense here: cp. 227, 929, *Ai.* 1361 σκληρὰν...ψυχήν, *El.* 219 σᾷ δυσθύμῳ τίκτουσ' αἰεὶ | ψυχᾷ πολέμους. Plato has the phrase τῆς ψυχῆς τὴν γνώμην for 'the intellect' (*Legg.* 672 B).

177 ἀρχαῖς, duties of administration. It might be explained as a generic plur. of ἀρχή, in the sense of 'sovereignties,' as Isocr. or. 3 § 15 αἱ μοναρχίαι, § 16 τὰς τυραννίδας, etc.: but it seems truer to say that the Athenian poet was thinking of public offices or magistracies. **νόμοισιν** has a general sense: the king is concerned with νόμοι both as νομοφύλαξ and as νομοθέτης: but, as the context suggests, it is of law-*giving* that Creon is more particularly thinking. Tournier has suggested ἀρχῇ τε καὶ θρόνοισιν, but we must recollect how largely the language of Attic tragedy is tinged with democratic associations.—**ἐντριβής**, *exercitatus:* Plat. *Legg.* 769 B ἐντριβής γε οὐδαμῶς γέγονα τῇ τοιαύτῃ τέχνῃ. **φανῇ** 'be found,' without ὤν, as Pind. *P.* 5. 107 πέφανται θ' ἁρματηλάτας σοφός: Thuc. 1. 8 Κᾶρες ἐφάνησαν (were found to be). Not: 'be *revealed*,' by being conversant.' Cp. Arist. *Eth. N.* 5. 3 πολλοὶ γὰρ ἐν μὲν τοῖς οἰκείοις τῇ ἀρετῇ δύνανται χρῆσθαι, ἐν δὲ τοῖς πρὸς ἕτερον ἀδυνατοῦσιν. καὶ διὰ τοῦτο εὖ δοκεῖ ἔχειν τὸ τοῦ Βίαντος, ὅτι ἀρχὴ ἄνδρα δείξει· πρὸς ἕτερον γὰρ καὶ ἐν κοινωνίᾳ ἤδη ὁ ἄρχων. Besides Bias of Priene, others of the ἑπτὰ σοφισταί,—as Chilon, Pittacus, Solon,—had this saying ascribed to them. Plut. *Sull.* 30 (Sulla) εἰκότως προσετρίψατο ταῖς μεγάλαις ἐξουσίαις διαβολὴν ὡς τὰ ἤθη μένειν οὐκ ἐώσαις ἐπὶ τῶν ἐξ ἀρχῆς τρόπων (as not allowing characters to be constant under the influence of habits formed in office), ἀλλ' ἔμπληκτα καὶ χαῦνα καὶ ἀπάνθρωπα ποιούσαις. Shaksp. *Jul. Caes.* ii. 1. 12 *He would be crown'd:— How that might change his nature, there's the question....The abuse of greatness is, when it disjoins | Remorse from power.*

178 ff. ἐμοὶ γάρ. A ground for the preceding statement is introduced by **γάρ**, though the compression of the thought slightly obscures the connection. 'A man cannot be known until he has been tested in power. *For* (γὰρ) a man in power may easily be deterred, by fear of unpopularity, from pursuing the counsels best for the State: and if he is so deterred, *I* think him worthless.' **πᾶσαν...πόλιν**, the whole city, as 656 πόλεως... ἐκ πάσης, 776 πᾶσα...πόλις, *Ai.* 851 ἐν πάσῃ πόλει (in the hearing of all the city). In prose the art. would have been added (cp. Thuc. 7. 29 τῇ πόλει πάσῃ, 4. 87 ξυμπάσῃ τῇ πόλει, 2. 65 ἡ ξύμπασα πόλις); but its omission in poetry being so common, it is strange that πᾶσαν should have been suspected here.—**μὴ...ἅπτεται**, not οὐ, since the relative clause is general ('*such* an one *as* does not...,' Lat. *qui* with subjunct.): cp. *O. C.* 1175 ἃ μὴ | χρήζειs. Instead of **ὅστις μὴ ἅπτεται** we should more often find ὅστις ἂν μὴ ἅπτηται: yet the instances of the indic. after ὅστις in general statement are not rare even in prose; cp. Thuc. 2. 64 οἵτινες...ἥκιστα λυποῦνται,

ἀλλ' ἐκ φόβου του γλῶσσαν ἐγκλήσας ἔχει, 180
κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·
καὶ μείζον' ὅστις ἀντὶ τῆς αὑτοῦ πάτρας
φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
ἐγὼ γάρ, ἴστω Ζεὺς ὁ πάνθ' ὁρῶν ἀεί,
οὔτ' ἂν σιωπήσαιμι τὴν ἄτην ὁρῶν 185
στείχουσαν ἀστοῖς ἀντὶ τῆς σωτηρίας,
οὔτ' ἂν φίλον ποτ' ἄνδρα δυσμενῆ χθονὸς
θείμην ἐμαυτῷ, τοῦτο γιγνώσκων ὅτι
ἥδ' ἐστὶν ἡ σώζουσα, καὶ ταύτης ἔπι
πλέοντες ὀρθῆς τοὺς φίλους ποιούμεθα. 190

ject. *ταγὸς*: Blaydes, *πρύμναν . . πόλεως*. **180** *ἐγκλείσασ* L: *ἐγκλήσας* Elmsley. Cp. on *O. T.* 1388. **182** *μείζον'*] In L the first hand wrote *μεῖζον*: another hand added ' after *ν*, indicating *μείζον'*, but left the circumflex unchanged. *μεῖζον*, which Wakefield conjectured, is read by Nauck and others.—*αὐτοῦ*] *αὐτοῦ* L. **184** *ἴστω*] Nauck conject. *ἴστωρ*. **186** *ἀστοῖς*] *ἄσσον* is conjectured by Dobree (*Adv.* I. 436)

ἔργῳ δὲ μάλιστα ἀντέχουσιν: *ib.* *ὅστις λαμβάνει*.—**ἐκ φ. του**: cp. 111 *νεικέων ἐξ ἀμφιλόγων*.—**ἐγκλήσας ἔχει** (cp. 22), = a perf., in the sense 'has shut once for all,' 'keeps shut.' Distinguish the prose idiom, Dem. or. 9 § 12 *Φεραὶς...ἔχει καταλαβών, has seized, and keeps*.—**νῦν τε καὶ πάλαι**, an emphatic formula ('seems, and has always seemed'), *El.* 676, *Ph.* 966: cp. *El.* 1049 *πάλαι δέδοκται ταῦτα κοὐ νεωστί μοι*: *Il.* 9. 105 *οἷον ἐγὼ νοέω, ἠμὲν πάλαι ἠδ' ἔτι καὶ νῦν*.

182 f. μείζον': whoever recognises a friend *more important* than his country, —*i.e.* with stronger claims upon him: **ἀντὶ** *τῆς...πάτρας* instead of the simple gen., or *ἤ* with accus., as *Tr.* 576 *ὥστε μήτιν' εἰσιδὼν | στέρξει γυναῖκα κεῖνος ἀντὶ σοῦ πλέον*. Cp. 638 (*γάμος*) *μείζων φέρεσθαι*, more important to win: *O. T.* 772 *τῷ γὰρ ἂν καὶ μείζονι | λέξαιμ' ἂν ἢ σοί...*, 'to whom more important,' *i.e.* with a better claim on my confidence,—nearer and dearer. **μεῖζον** (which was written by the first hand in L) is specious, —'a more important thing,' a greater good: cp. Eur. *Or.* 784 *μέγα γὰρ ηὐγένειά σου, Andr.* 209 *ἡ Λάκαινα μὲν πόλις | μέγ' ἐστί*. But Demosthenes, at least, seems to have read **μείζον'**: for, in applying the verses to Aeschines, he paraphrases thus (or. 19 § 248): *τούτων οὐδὲν Αἰσχίνης εἶπε πρὸς αὐτὸν ἐν τῇ πρεσβείᾳ, ἀλλ' ἀντὶ μὲν τῆς πόλεως τὴν Φιλίππου ξενίαν καὶ φιλίαν πολλῷ μείζονα ἡγήσατο αὑτῷ καὶ λυσιτελεστέραν, ἐρρῶσθαι πολλὰ φράσας τῷ σοφῷ Σοφοκλεῖ*.—**οὐδαμοῦ λέγω**: Aesch. *Pers.* 497 *θεοὺς δέ τις | τὸ πρὶν νομίζων οὐδαμοῦ, τότ' ηὔχετο*. Eur. *Andr.* 210 *Σκῦρον οὐδαμοῦ τίθης* (*nullo in numero habes*). Xen. *Mem.* 1. 2. 52 *ὥστε μηδαμοῦ παρ' αὐτοῖς τοὺς ἄλλους εἶναι πρὸς αὐτόν*, 'so that the rest *were nowhere* with them in comparison to him.' So *οὐδενὸς λόγου* (or *ἐν οὐδενὶ λόγῳ*) *ποιεῖσθαι, ἐν οὐδεμιᾷ μοίρᾳ ἄγειν*, etc.

184 ἐγὼ γάρ. Here, as in *ἐμοὶ γάρ* above (178), **γάρ** introduces a reason; but here, again, the connection is obscured by the form of the sentence. The reason is contained in **τοῦτο γιγνώσκων** κ.τ.λ. (188). 'I have no esteem for a man who prefers popularity or private friendship to the good of the State (178—183); *for* (184) I well know that all private welfare depends on the welfare of the State; and so I should never commit the faults which I have just condemned in others.'—**ἴστω** is confirmed against the conjecture *ἴστωρ* (or *ἴστωρ*) by those passages in which it is joined with an accus., as *Il.* 7. 411 *ὅρκια δὲ Ζεὺς ἴστω*, 15. 36 *ἴστω νῦν τόδε Γαῖα*, etc.

185 οὔτ' ἂν σιωπήσαιμι. Applied to the actual case, Creon's words mean, 'I should never be deterred by fear of popular murmurs (cp. 692 ff.) from publishing such an edict as this against burying Polyneices, when I clearly saw

but, through some fear, keeps his lips locked, I hold, and have ever held, him most base; and if any makes a friend of more account than his fatherland, that man hath no place in my regard. For I—be Zeus my witness, who sees all things always—would not be silent if I saw ruin, instead of safety, coming to the citizens; nor would I ever deem the country's foe a friend to myself; remembering this, that our country is the ship that bears us safe, and that only while she prospers in our voyage can we make true friends.

and Shilleto (Dem. *De Falsa Legat.* p. 146): but see comment. **187** *χθονὸς*] L has *πόλεως* written above by S (not by the first hand). It was prob. a mere conjecture suggested by the schol., *οὐκ ἂν κτησαίμην φίλον τῆς ἐμῆς πόλεως δυσμενῆ*: Nauck, however, places *πόλεως* in the text.—Lugebil conject. *οὔτ' ἄν ποτ' ἄνδρα δυσμενῆ πόλει φίλον.* **190** *τοὺς φίλους*] Gomperz suspects these words: Mekler conject. *πλοῦς*

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that otherwise a disastrous precedent would be set. And though Polyneices was my nephew, I should never allow myself to recognise as friend or kinsman a man who had borne arms against the country.'

186 στείχουσαν ἀστοῖς. Demosthenes paraphrases this by *στείχουσαν ὁμοῦ* (or. 19 § 248); whence Dobree and Shilleto surmised that he read *ἄσσον* (cp. *O. C.* 312 *στείχουσαν ἡμῶν ἄσσον*). Now I think that I can explain why Demosthenes so paraphrased. He is applying the verses to Aeschines (see above, n. on 182): *τὴν δὲ ἄτην ὁρῶν στείχουσαν ὁμοῦ, τὴν ἐπὶ Φωκέας στρατείαν, οὐ προεῖπεν οὐδὲ προεξήγγειλεν.* The *ἄτη* which Aeschines saw approaching was the interference of Philip in the Sacred War,—his action against the Phocians. If Demosthenes had said *στείχουσαν ἀστοῖς*, this must have seemed to refer to the fellow-citizens of Aeschines,—the Athenians. The orator therefore modified the poet's phrase by substituting **ὁμοῦ**,—a word vague enough to suggest the concern of other Greek states besides Phocis in the peril.—**ἀντὶ τῆς σωτηρίας**, added for emphasis; 'ruin, *and not* welfare, which a king is bound to promote.' (The art. **τῆς** is merely generic, as in *τὴν ἄτην*.) So *Tr.* 267 *φανεὶς δὲ δοῦλος ἀνδρὸς ἀντ' ἐλευθέρου*, a slave, and not a free man (as he ought to be): *O. T.* 1490 *κεκλαυμέναι | πρὸς οἶκον ἴξεσθ' ἀντὶ τῆς θεωρίας.*

187 f. ἄνδρα δυσμενῆ χθονός; cp. Plat. *Lysis* 213 B *τὸ φίλον ἂν εἴη φίλον τοῦ φιλουμένου...τὸ μισοῦν ἄρα πάλιν ἐχθρὸν τοῦ μισουμένου.* Andoc. or. 1 § 96 (in a *νόμος*) *πολέμιος ἔστω Ἀθηναίων.*—**ἐμαυτῷ** with **φίλον**. Some MSS. of Dem. (or. 19 § 247) give *ἐμαυτοῦ* in the quotation, but here the dat. is clearly better. **θείμην** 'hold' (rather than 'make'): cp. Tyrt. 12. 1 *οὔτ' ἂν μνησαίμην οὔτ' ἐν λόγῳ ἄνδρα τιθείμην.*

189 f. ἡ σῴζουσα, 'who bears us safe.' *σῴζειν* was esp. said of a ship or its captain: cp. Plat. *Gorg.* 511 D *ἐὰν . . ἐξ Αἰγίνης δεῦρο σώσῃ*, if she (*ἡ κυβερνητική*) has carried us safely from Aegina to Athens.—**ταύτης κ.τ.λ.** It is only while she remains upright, as we sail on board of her, that we can make real friends. **ὀρθῆς** (like *ὄρθωσαν* in 163) refers to the ship maintaining a safe stability, as opposed to capsizing: the contrast is given by **ὑπτίοις . . σέλμασιν . . ναυτίλλεται** in 716 (where see n.). So Cic. *Ep. ad Fam.* 12. 25. 5 *ut rectam teneamus* (navem). —**τοὺς φίλους ποιούμεθα**, we make the friends (whom we really make): since friends made at the cost of endangering or wrecking the ship of the State cannot properly be considered friends at all: they are *φίλοι ἄφιλοι*. For the use of the art., cp. Thuc. 2. 40 *οὐ . . πάσχοντες εὖ ἀλλὰ δρῶντες κτώμεθα τοὺς φίλους.* The thought is like that ascribed to Pericles by Thuc. 2. 60, *ἐγὼ γὰρ ἡγοῦμαι πόλιν πλείω ξύμπασαν ὀρθουμένην ὠφελεῖν τοὺς ἰδιώτας ἢ καθ' ἕκαστον τῶν πολιτῶν εὐπραγοῦσαν ἀθρόαν δὲ σφαλλομένην. καλῶς μὲν γὰρ φερόμενος ἀνὴρ τὸ καθ' ἑαυτὸν διαφθειρομένης τῆς πατρίδος οὐδὲν ἧσσον ξυναπόλλυται, κακοτυχῶν δὲ ἐν*

τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὔξω πόλιν·
καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
ἀστοῖσι παίδων τῶν ἀπ' Οἰδίπου πέρι·
Ἐτεοκλέα μέν, ὃς πόλεως ὑπερμαχῶν
ὄλωλε τῆσδε, πάντ' ἀριστεύσας δορί,
τάφῳ τε κρύψαι καὶ τὰ πάντ' ἐφαγνίσαι
ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·
τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκην λέγω,
ὃς γῆν πατρῴαν καὶ θεοὺς τοὺς ἐγγενεῖς
φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ
πρῆσαι κατ' ἄκρας, ἠθέλησε δ' αἵματος
κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,

καλοὺς. **191** αὔξω] Schneidewin conj. ἄξω, or τῆσδ' ἄρξω πόλεως. **193** τῶν r, τῶνδ' L. **195** δορὶ L, with χε (*i.e.* χερὶ) written above by S. **196** ἐφαγνίσαι

εὐτυχούσῃ πολλῷ μᾶλλον διασῴζεται. 'Pericles Thucydidis II. 60 Sophoclem videtur respexisse, vel eum Sophocles,' is Dobree's remark (*Adv.* 2. 37); but there is no adequate ground for such a view. The verbal coincidence of ὀρθῆς with ὀρθουμένην may well have been accidental. What is really common to poet and historian is the general sentiment of Periclean Athens. For another example of this, cp. *O. C.* 116 n.

191 νόμοισι, here, rules of conduct, principles, as *El.* 1043; cp. *O. C.* 907.—**αὔξω**, pres. (used also in Attic prose): the Attic fut. was αὐξήσω. The pres. here expresses purpose ('I intend to make Thebes prosperous'). Cp. Plat. *Legg.* 731 A φιλονεικείτω δὲ ἡμῖν πᾶς πρὸς ἀρετήν· ὁ γὰρ τοιοῦτος αὔξει τὰς πόλεις.

192 f. ἀδελφὰ τῶνδε, the more usu. constr.: but *O. C.* 1262 ἀδελφὰ τούτοισιν (n.). This use of the word is freq. in Attic prose, as Plat. *Phaedr.* 276 D ὅσα τούτων ἀδελφά.—**τῶν ἀπ' Οἰδίπου.** In regard to origin, ἐκ is properly said of parents, ἀπό of ancestors: Isocr. or. 12 § 81 τοὺς μὲν ἀπὸ θεῶν τοὺς δ' ἐξ αὐτῶν τῶν θεῶν γεγονότας. Cp. 466, 471, 1066; *Ph.* 260 παῖ πατρὸς ἐξ Ἀχιλλέως. *Ai.* 202 χθονίων ἀπ' Ἐρεχθειδᾶν. But poetry oft. has ἀπό of the parent, as *O. C.* 571 κἀφ' ὅτου πατρὸς γεγώς: while, again, ἐκ oft. denotes merely the stock (including progenitors above the parent): cp. 1056: so ἀγαθοὶ καὶ ἐξ ἀγαθῶν (Plat. *Phaedr.* 246 A), etc. The poetical indifference on this point is well seen in fr. 104, where τοὺς μὲν δυσσεβεῖς κακῶν τ' ἀπο | βλαστόντας is opposed to τοὺς δ' ὄντας ἐσθλοὺς ἔκ τε γενναίων ἄμα | γεγῶτας.

195 f. δορί was the ordinary Attic form, occurring in prose (as Thuc. 1. 128, 4. 98), and was prob. used by Soph. as well as **δόρει**, which metre requires in *O. C.* 620 (n.), 1314, 1386: cp. n. on *O. C.* 1304.—**τὰ πάντ' ἐφαγνίσαι**, to perform all due rites over the grave; *i.e.* to make the proper offerings to the dead (ἐναγίσματα, *O. C.* 402 n.), esp. libations, χοαί. For **ἐπί** in the compound cp. *El.* 440 χοὰς | οὐκ ἂν ποθ', ὃν γ' ἔκτεινε, τῷδ' ἐπέστεφε: *O. C.* 484 τάσδ' ἐπεύχεσθαι λιτάς, *i.e.* 'over' the rite. **ἐφαγνίσαι** is the reading of L; the force of the prep. is rightly given in the glosses, ἐπὶ τῷ τάφῳ ἁγνίσαι τὰ πάντα, and ἐπὶ τῷ τάφῳ ὁσίως ποιῆσαι. Though ἐφαγνίζειν is not elsewhere extant, there seems no reason to question it. **ἀφαγνίσαι** has been preferred by some, merely because that compound is recognised by the old grammarians (Suid., Hesych., Phrynichus in Bekk. *Anecd.* 26). But ἀφαγνίζειν meant esp. to purify from guilt (*expiare*): Paus. 2. 31. 8 (of Orestes at Troezen) ἐκάθαιρον καὶ εἰστίων, ἐς δ ἀφήγνισαν, 'until they had purged him.' Similarly in midd., Eur. *Alc.* 1145 πρὶν ἂν θεοῖσι τοῖσι νερτέροις | ἀφαγνίσηται, until

Such are the rules by which I guard this city's greatness. And in accord with them is the edict which I have now published to the folk touching the sons of Oedipus;—that Eteocles, who hath fallen fighting for our city, in all renown of arms, shall be entombed, and crowned with every rite that follows the noblest dead to their rest. But for his brother, Polyneices,—who came back from exile, and sought to consume utterly with fire the city of his fathers and the shrines of his fathers' gods,—sought to taste of kindred blood, and to lead the remnant into slavery;

L, ἀφαγνίσαι **r**. **197** ἔρχεται] Ludw. Dindorf conject. ἔρδεται. **201** πρῆσαι]

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she has made expiatory offerings to them. So ἀφαγνεύω in Plut. *Mor.* 943 C (the souls of the good are to suffer only so long) ὅσον ἀφαγνεῦσαι καὶ ἀποπνεῦσαι τοὺς ἀπὸ τοῦ σώματος .. μιασμούς ('to purge away': perh. we should read ἀφαγνίσαι). The force of **ἀπό** is thus the same as in ἀφοσιοῦσθαι, and in ἀφιερώμεθα as used by Aesch. *Eum.* 451 ('I have been hallowed,' *i.e.* purified). The case of κάφαγιστεύσας below (247) is different from that of ἐφαγνίσαι here: it is, I think, for καὶ ἀφαγιστεύσας.

197 τοῖς ἀρίστοις, implying that, in his case, the αὐτόχειρ μίασμα (172) is to make no difference. Cp. *Ai.* 1379, where Odysseus offers to join in funeral honours to Ajax (notwithstanding his offence), μηδὲν ἐλλείπειν, ὅσον | χρὴ τοῖς ἀριστοῖς ἀνδράσιν πονεῖν βροτούς.—**ἔρχεται κάτω**: the χοαί were supposed to pass through the earth, and to be drunk by the spirits of the dead: Aesch. *Ch.* 164 ἔχει μὲν ἤδη γαπότους χοὰς πατήρ: cp. *Od.* 10. 94, Eur. *Hec.* 535 ff. The dat., as *O. T.* 711 χρησμὸς .. ἦλθε Λαΐῳ.

198 L has **Πολυνείκην** here, but Πολυνείκη in *O. C.* 375. Both forms are sound. From about 400 B.C. the Attic tendency of proper names in -ης was to pass from the 3rd to the 1st declension. Attic inscriptions of *circ.* 410—350 B.C. give the acc. in -ην more often than that in -η. From *c.* 350 to 30 B.C. the gen. in -ου is far more frequent than that in -ους. Even proper names in -κλέης, which kept the acc. in -κλέα to *c.* 300 B.C., afterwards formed it in -κλῆν. (No Attic inscript. gives -κλῆ.)—**λέγω**: see **n.** on 32 λέγω γὰρ κἀμέ.

199 ff. γῆν πατρῴαν .. καὶ θεοὺς .. πρῆσαι: cp. Aesch. *Th.* 582 (of Polyneices) πόλιν πατρῴαν καὶ θεοὺς τοὺς ἐγγενεῖς | πορθεῖν, στράτευμ' ἐπακτὸν ἐμβεβληκότα. But πέρσαι, for πρῆσαι, would be a needless change here. 'To burn his country' means 'to burn his native city': so *O. C.* 1421 πάτραν κατασκάψαντι, when thou hast laid thy native city in ruins. θεοὺς πρῆσαι is to burn the gods' temples and the ancient wooden images (βρέτη) therein: cp. Her. 8. 109 ἐμπιμπράς τε καὶ καταβάλλων τῶν θεῶν τὰ ἀγάλματα. Aesch. *Pers.* 809 οὐ θεῶν βρέτη | ἠδοῦντο συλᾶν οὐδὲ πιμπράναι νεώς.—**θ. τοὺς ἐγγενεῖς**, of the *race*, here in a large sense, of the Cadmean stock: while θεοὶ πατρῷοι are usu. rather the gods of one's own *family* (*O. C.* 756 n.). Cp. *El.* 428 πρός νυν θεῶν σε λίσσομαι τῶν ἐγγενῶν.—**κατελθών**, not καταχθεὶς ὑπὸ τῆς πόλεως: on the shield of Polyneices, Dikè was portrayed saying, κατάξω δ' ἄνδρα τόνδε (Aesch. *Th.* 647).—**τ' θέλησε μέν .. ἠθέλ. δέ**, rhetor. epanaphora (*O. C.* 610 φθίνει μέν .. φθίνει δέ). Since πάσασθαι cannot govern γῆν .. καὶ θεούς, **ἠθέλησε μὲν** should in strictness have preceded γῆν.—**πρῆσαι**. Prose would have used ἐμπρῆσαι, though Thuc. has the pres. part. of the simple form (6. 94 πίμπραντες).—**κατ' ἄκρας**, here in its proper sense, of a town being sacked 'from top to bottom' (*Il.* 13. 772): cp. *O. C.* 1241 n.—**αἵματος κ. πάσασθαι** (πατέομαι), denoting the extreme of savage hatred; *Il.* 4. 35 ὠμὸν βεβρώθοις Πριάμου: 24. 212 τοῦ ἐγὼ μέσον ἦπαρ ἔχοιμι | ἐσθέμεναι: Theogn. 349 τῶν εἴη μέλαν αἷμα πιεῖν.—**τοὺς δὲ .. ἄγειν**, as if τῶν μέν had preceded αἵματος. *O. T.* 1228 ὅσα | κεύθει, τὰ δ' αὐτίκ' εἰς τὸ φῶς φανεῖ. *Tr.* 117 στρέφει, τὸ δ' αὔξει. *Il.* 22. 157 παραδραμέτην, φεύγων, ὁ δ' ὄπισθε διώκων.

τοῦτον πόλει τῇδ' * ἐκκεκήρυκται τάφῳ
μήτε κτερίζειν μήτε κωκῦσαί τινα,
ἐᾶν δ' ἄθαπτον, καὶ πρὸς οἰωνῶν δέμας
καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ἰδεῖν.
τοιόνδ' ἐμὸν φρόνημα, κοὔποτ' ἔκ γ' ἐμοῦ
*τιμῇ προέξουσ' οἱ κακοὶ τῶν ἐνδίκων·
ἀλλ' ὅστις εὔνους τῇδε τῇ πόλει, θανὼν
καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμήσεται.
ΧΟ. σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέον,

Musgrave conject. *πέρσαι*. **203** *ἐκκεκηρύχθαι* (*sic*) *τάφῳ* MSS., and so Wolff, understanding *λέγω*. Musgrave's *ἐκκεκήρυκται τάφῳ* has been received by most later edd. But Nauck gives *ἐκκεκηρῦχθαι λέγω* from the parody by Carneades in Diog. L. 4. 64, *τοῦτον σχολῆς τῆσδ' ἐκκεκηρῦχθαι λέγω*, and so Wecklein. **206** *αἰ κι σθέν τ*^{a} L, where the final *a* has been added by S, lest *αἰκισθέν τ'* should be read. The spaces left by the scribe (as often) between other letters in the word show that the space

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203 f. The traditional **ἐκκεκηρῦχθαι τάφῳ** can be explained only by supplying **λέγω** or the like. But in 196 *κρύψαι* and *ἐφαγνίσαι* depended on *κηρύξας ἔχω* in 192 (I have proclaimed to the people). It would be intolerably awkward to communicate the second part of the proclamation in an oblique form with the principal verb unexpressed: —'(*I tell you that*) it has been proclaimed.' The choice lies between (1) Musgrave's **ἐκκεκήρυκται τάφῳ**, and (2) Nauck's **ἐκκεκηρῦχθαι λέγω**. In favour of (1) remark:—(*a*) **τάφῳ** is not, indeed, necessary with **κτερίζειν**, which can be used absolutely; as *Il.* 11. 455 *αὐτὰρ ἐπεί κε θάνω, κτεριοῦσί με δῖοι* Ἀχαιοί, 'will give me funeral honours': but, as the main point is that a *τάφος* is given to one brother and refused to the other, the addition of **τάφῳ** to the more general term **κτερίζειν** is plainly desirable here. (*b*) The misplacement of **μήτε** is due to the thought of **κωκῦσαι** having come only after **τάφῳ** had been uttered (*μήτε κτερίζειν μήτε* having been preferred to *μὴ κτερίζειν μηδέ*), and is not bolder than (*e.g.*) the misplacement of *τε* in *Ph.* 1411 f. *αὐδὴν τὴν* Ἡρακλέους | *ἀκοῇ τε κλύειν λεύσσειν τ' ὄψιν*. (*c*) The MS. error may have arisen from a reminiscence of *ἐκκεκηρῦχθαι* in 27. The line of Carneades (Diog. L. 4. 64), *τοῦτον σχολῆς τῆσδ' ἐκκεκηρῦχθαι λέγω*, is no argument for **λέγω** in the text of Sophocles. What could the parodist have made of **τάφῳ**? The tragic solemnity of the decree was the point of the parody, which uses **ἐκκεκ.** in a different sense from the poet's ('I proclaim that he is banished from this school': see on 27).

205 ff. ἐᾶν δ': see on 29. Construe, **ἄθαπτον, αἰκισθέντ' ἰδεῖν**, mangled for all to see, **δέμας καὶ πρὸς οἰωνῶν καὶ πρὸς κυνῶν ἐδεστόν**, in the body (acc. of respect) which birds and dogs devour. L favours **αἰκισθέντ'**: but this is a point on which our MSS. have little weight. Reading **αἰκισθέντ'**, it would be also possible to take **ἐδεστόν** as masc., with a slight pause after it; but this seems less good. With **αἰκισθέν τ'**, **δέμας** is accus. in appos.: leave him unburied, a body eaten (etc.), and mangled. Some recent edd. prefer this.—**δέμας** of a corpse, as 903, *El.* 756, Eur. *Or.* 40 etc.: in Hom. always of the living, who has *σῶμα* only of the dead: in Attic *σῶμα* is said of either.—**ἰδεῖν**: the *aor.* inf., as in the epic *θαῦμα ἰδέσθαι*, since the aor. suggests the moment at which the startling sight catches the eye, whereas the pres. inf. would suggest continued gazing.

207 f. φρόνημα: on 176.—**ἔκ γ' ἐμοῦ**, by an act of mine (cp. 63, 93), while *ἔν γ' ἐμοί* in a negative sentence = (not) if I can help it (*O. C.* 153).

208 The MSS. have **τιμὴν προέξουσ' .. τῶν ἐνδ.**, shall *have* honour *before* the just, schol. *ἕξουσι πρὸ τῶν δικαίων*. Such

—touching this man, it hath been proclaimed to our people that none shall grace him with sepulture or lament, but leave him unburied, a corpse for birds and dogs to eat, a ghastly sight of shame.

Such the spirit of my dealing; and never, by deed of mine, shall the wicked stand in honour before the just; but whoso hath good will to Thebes, he shall be honoured of me, in his life and in his death.

CH. Such is thy pleasure, Creon, son of Menoeceus,

between *ν* and *τ* is consistent with his having meant *αἰκισθέντ'*.—*αἰκισθέν τ'* r. **207** *ἔκ γ' ἐμοῦ* L, with *γρ. ἐξ ἐμοῦ* written in the marg. by S. **208** *τιμὴν* MSS.: *τιμῇ* Pallis. **211** *Κρέον*] L has *κρεον*, but the *ο* has been made from *ω* by erasure. Cp. on *O. T.* 637. For *Κρέον*, Seyffert conject. *κυρεῖν*: Martin, *ποιεῖν*: Bellermann, *τὸ δρᾶν*. Keeping *Κρέον*, Nauck would alter *σοὶ ταῦτ' ἀρέσκει* to *σὺ ταῦτα δράσεις*: Hartung would write *σοὶ ταῦτ' ἀρέσκει δρᾶν, Μενοικέως παῖ Κρέον* (and so Blaydes, with *ταῦτ'*

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a constr. of *προέχω* occurs nowhere else. But the objection to rendering, 'shall have the advantage of the just in honour' (*τιμήν* as acc. of respect) is that, after *προέχειν* in this sense, the *point* of advantage was regularly expressed by the *dat.*: see examples on *O. C.* 1007. *τιμῇ* (A. Pallis) is most probable, since either TIMHI or *τιμηι* might easily have become the accus. before the verb. Hermann read *προσέξουσ'* (which I do not understand) because of the hiatus (but cp. *O. T.* 351 *προεῖπας*, *ib.* 1107 *αὐτοέντας*); and because the honours claimed for Polyneices are only equal, not superior. But Creon's meaning is explained by vv. 514 ff.: the honour is greater for a public foe than for a patriot.

210 *τιμήσεται*: cp. on 93.

211 f. I print Dindorf's *κἀς* for *καὶ* in v. 212, not as thinking it certain, but because, with the least change, it gives a satisfactory construction. Soph. has this crasis in fr. 428 *φίλων τε μέμψιν κεἰς θεοὺς ἁμαρτάνειν*. Cp. Plat. *Rep.* 538 B *παράνομόν τι δρᾶσαι ἢ εἰπεῖν εἰς αὐτούς* ('with regard to them'). For the place of the prep., cp. 367, *O. T.* 734 *Δελφῶν κἀπὸ Δαυλίας*. With the MS. reading, the accusatives in v. 212 must be governed by *σοὶ ταῦτ' ἀρέσκει* as = *σὺ ταῦτα δρᾶσαι διανοεῖ*. Greek was bold in constructions *κατὰ σύνεσιν*, and might possibly have tolerated this: but it seems improbable. In the apparently similar instances the periphrasis for the transitive verb always contains a noun directly suggestive of that verb: as Eur. *Ion* 572 *τοῦτο κἄμ' ἔχει πόθος = τοῦτο κἀγὼ ποθῶ*: Aesch. *Ag.* 814 *φθορὰς... ψήφους ἔθεντο*: *Suppl.* 533 *γένος...νέωσον αἶνον*: *Theb.* 289 *ζωπυροῦσι τάρβος ...λεών*: Dem. or. 19 § 81 *τεθνάναι τῷ φόβῳ...ξένους*. Nor can the accusatives in v. 212 be explained as mere accus. 'of respect'; nor as if, by a euphemism, *παθεῖν* were understood.—There is much in favour of the view that **Κρέον** in v. 211 has displaced an infin., such as *παθεῖν*, *λαβεῖν*, *λαχεῖν*, *ποιεῖν*, or *τὸ δρᾶν*. In v. 1098 L has *εὐβουλίας δεῖ, παῖ Μενοικέως, λαβεῖν*, where later MSS. have *Κρέον* in place of *λαβεῖν*: see n. there. If *Κρέον* is not genuine in v. 211, then it is much more likely to have been a mere gloss on *παῖ Μενοικέως* than a corruption of a similar word. The conjecture *κυρεῖν*, then, merits no preference; though the acc. *ταῦτα* could stand with it (Aesch. *Ch.* 714 *κυρούντων...τὰ πρόσφορα*, Eur. *Hec.* 699 *ἐπ' ἀκταῖς νιν κυρῶ*).—Brunck wrote *ταῦτ'*, understanding *ἀρέσκει* (*με*) *ταὐτὰ σοί*, 'my view is the same as yours.' But *ταῦτ'* is right. The Chorus say—'Such is my lord's pleasure. And, of course, he can do as seems him good.' Their tone is sufficiently interpreted by vv. 216, 220, 278. Cp. Her. 1. 119 (Harpagus to Astyages) *ἔφη... ἀρεστὸν εἶναι πᾶν τὸ ἂν βασιλεὺς ἔρδῃ*. The Chorus do not oppose Creon; but they feel a secret misgiving; they wish at least to remain passive.

τὸν τῇδε δύσνουν *κἀς τὸν εὐμενῆ πόλει·
νόμῳ δὲ χρῆσθαι παντί πού γ' ἔνεστί σοι
καὶ τῶν θανόντων χὠπόσοι ζῶμεν πέρι.
ΚΡ. ὡς ἂν σκοποί νυν ἦτε τῶν εἰρημένων.
ΧΟ. νεωτέρῳ τῳ τοῦτο βαστάζειν πρόθες.
ΚΡ. ἀλλ' εἶσ' ἕτοιμοι τοῦ νεκροῦ γ' ἐπίσκοποι.
ΧΟ. τί δῆτ' ἂν ἄλλο τοῦτ' ἐπεντέλλοις ἔτι;
ΚΡ. τὸ μὴ 'πιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.
ΧΟ. οὐκ ἔστιν οὕτω μῶρος ὃς θανεῖν ἐρᾷ.
ΚΡ. καὶ μὴν ὁ μισθός γ' οὗτος· ἀλλ' ὑπ' ἐλπίδων
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

ΦΥΛΑΞ.

ἄναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὕπο

for ταῦτ'). **212** Leaving v. 211 unchanged, M. Schmidt and Todt conject. δρᾶν τόν τε δύσνουν: Wecklein, ἐς τόν τε δύσνουν. Dindorf would merely change καὶ to κἀς. **213** παντί πουτ (*sic*) ἔνεστί σοι L. The later MSS. have πού τ' or ποτ' ἔνεστί σοι. Erfurdt conject. πού γ': C. Winckelmann, σοί γ' ἔνεστί που: Dindorf, formerly που μέτεστί σοι, then που πάρεστί σοι. **215** ὡς ἂν σκοποὶ νῦν ἦτε MSS. Schneidewin conject. ὡς οὖν . . ἦτε: Dindorf, πῶς ἂν . . εἶτε: Todt, ὅπως σκοποὶ δ' ἔσεσθε: Nauck, καλῶς· σκοποὶ νῦν ἔστε: Semitelos, ὡς οὖν σκοποὶ μενεῖτε. **217** νεκροῦτ' L: the τ' is somewhat like r, but the first hand certainly did not mean γ', as may be seen by comparing 207 (ἔκ γ'), and 221 (μισθός γ'). The error is like πουτ' in 213.—νεκροῦ γ'

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213 f. In **παντί πού γ'** the enclitic που closely adheres to παντί, and γε emphasises the whole expression; as in *El.* 1506, ὅστις πέρα πράσσειν γε τῶν νόμων θέλει, the γε emphasises the whole phrase πέρα πράσσειν. The transposition **σοί γ'...που** is open to the objection that παντί, not σοί, claims the chief emphasis. παντί που **πάρεστι** has also been proposed. But **ἔνεστι** is slightly more suitable to this context, because more suggestive of *tacit disapproval*. 'It is *possible* for you' ('but we doubt whether it is expedient'). πάρεστί σοι is generally said rather when the speaker means, 'it is easy for you,' or 'it is open to you,'—in seconding a wish of the other person, or in making an offer to him. *Ph.* 364 τἄλλα μὲν πάρεστί σοι | πατρῷ' ἐλέσθαι. Cp. *O. T.* 766.—παντί που **μέτεστί** σοι, which some prefer, is still less suitable here. It would imply a right shared by the King with some other man or men (cp. on 48).—Though the antecedent (ἡμῶν) to **χὠπόσοι ζῶμεν** is understood, **πέρι** can stand at the end of the verse, since such a relative clause was felt almost as a noun-case: see on 35. Cp. Eur. *Ion* 560 ἦ θίγω δῆθ' οἵ μ' ἔφυσαν; (=τῶν φυσάντων).

215 ὡς ἂν...ἦτε can be explained only by an ellipse of ἐπιμελεῖσθε or the like. After verbs of 'taking care,' the usu. constr. is ὅπως with fut. indic.; but ὡς ἄν with subj. is sometimes found, as Xen. *Hipparch.* 9. 2 ἐπιμελεῖσθαι ὡς ἂν πραχθῇ...ἢν μή τις ἐπιμελῆται ὡς ἂν ταῦτα περαίνηται. In elliptical phrases, where a precept or charge is given (ὅρα, etc., being understood), the regular constr. is ὅπως with fut. ind., as Lys. or. 1. 21 ὅπως τοίνυν ταῦτα μηδεὶς ἀνθρώπων πεύσεται. The elliptical ὅπως μή with subjunct. is different,—'take care *lest*,'—a deferential way of hinting an objection (Plat. *Crat.* 430 D), like the simple elliptical μή with subjunct. *O. C.* 1180. Since, however, ἐπιμελεῖσθαι could be followed by ὡς ἄν with subjunct., it is conceivable that Soph. should write ὡς ἂν σκοποὶ ἦτε instead of the usual ὅπως σκοποὶ ἔσεσθε. I cannot think, with Wecklein, that the sentence is broken off, as though Creon said,—'*In order that* ye

touching this city's foe, and its friend; and thou hast power, I ween, to take what order thou wilt, both for the dead, and for all us who live.

CR. See, then, that ye be guardians of the mandate.

CH. Lay the burden of this task on some younger man.

CR. Nay, watchers of the corpse have been found.

CH. What, then, is this further charge that thou wouldst give?

CR. That ye side not with the breakers of these commands.

CH. No man is so foolish that he is enamoured of death.

CR. In sooth, that is the meed; yet lucre hath oft ruined men through their hopes.

Enter GUARD.

My liege, I will not say that I come breathless from

Brunck. **218** ἄλλωι L, with *o* written over *ω* by the first hand. ἄλλω and ἄλλο r. Brunck conject. ἄλλο τοῦδ': Pallis, ἀλλ' ἐκ τοῦδ' (or ἐκ τῶνδ'). **219** 'πιχωρεῖν L first hand, but an early hand has changed *ω* to *ει*. Schol., μὴ ἐπιτρέπειν μηδὲ συγχωρεῖν τοῖς ἀπειθοῦσιν,—showing that he, too, read 'πιχωρεῖν, which almost all the later MSS. have. L^2 has ἐπιχειρεῖν, but with the gloss ἐπιτρέπειν (see Campbell). **223** ΦΥΛΑΞ] In L the designation of the speaker is ἄγγ, with ε written above (ἄγγελος): below, at v. 384, it is αγ, but with *φύλαξ* in the margin. In L's list of the Dramatis Personae (prefixed to the play) it is *φύλαξ ἄγγελος*. τάχους MSS.: σπουδῆς Arist. *Rhet.* 3. 14

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may be watchers of my mandate,'—being about to add, μὴ ἐπιχωρεῖτε.—Dindorf's **πῶς ἄν...εἶτε** is supported by usage, as *O. T.* 765 πῶς ἂν μόλοι δῆθ' ἡμὶν ἐν τάχει πάλιν; Nauck (*Cur. Eur.* II. 79) refuses εἶμεν and εἶτε to tragedy, but is not convincing. In *O. T.* 1046 εἰδεῖτ' (for εἰδείητε) is certain: and εἶτε for εἴητε is strictly parallel. εἶτε occurs in *Od.* 21. 195 ποῖοί κ' εἶτ' 'Οδυσῆι ἀμυνέμεν, εἴ ποθεν ἔλθοι; In Eur. *Alc.* 921 ἦμεν might replace εἶμεν: though in *Hipp.* 349, at least, the opt. εἶμεν seems required. But πῶς ἂν εἶτε is here less fitting than ὡς ἂν ἦτε, because a request is less suitable than an injunction.—**σκοποί**, φύλακες, who watch to see that no one breaks the edict.—**νυν** is better than **νῦν.**—**τῶν εἰρ.**, the commands: cp. Aesch. *Ag.* 1620 σωφρονεῖν εἰρημένον, Her. 7. 26 εἴρητο συλλέγεσθαι...στρατόν.

216 f. πρόθες τοῦτο, set him this as a task (cp. 1249), **βαστάζειν**, for him to take in hand (*suscipiendum*); the act. inf. as *O. C.* 231 πόνον...ἀντιδίδωσιν ἔχειν. For the lit. sense of the verb cp. *Ai.* 827 ὥς με βαστάσῃ | πεπτῶτα (raise me).—**τοῦ νεκροῦ γ'**: but ἐπίσκοποι τῶν ἀστῶν are still needed.

218 f. τί δῆτ' ἄν...ἐπεντέλλοις = *τί δῆτ' ἂν εἴη...ὃ ἐπεντέλλεις*; cp. *O. C.* 647 μέγ' ἂν λέγοις δώρημα: *Ph.* 26.—The reading **ἄλλῳ** is a bad one, for the contrast is between commands, not persons; and an awkward ambiguity would arise, since **τοῦτο** might then seem to mean the watching of the corpse.—**ἐπιχωρεῖν**, *accedere*, to join their side: Thuc. 4. 107 δεξάμενος τοὺς ἐθελήσαντας ἐπιχωρῆσαι.... κατὰ τὰς σπονδάς. Arist. *Mirab.* 133 τούτῳ τῷ ἐπιγράμματι ἐπεχώρησε καὶ ὁ τόπος ἐκεῖνος (corroborated it).—**ἀπιστοῦσιν** = ἀπειθοῦσιν: 381, 656.—**τάδε**, cogn. acc.: cp. 66.

220 ff. ὅς (instead of **ὥστε**) **ἐρᾷ**, a constr. most freq. in negative sentences, usu. with ὅστις (Dem. or. 1 § 15 τίς οὕτως εὐήθης ἐστὶν...ὅστις ἀγνοεῖ), or ὅς ἄν and opt. (Plat. *Rep.* 360 B οὐδεὶς ἂν γένοιτο οὕτως ἀδαμάντινος, ὃς ἂν μείνειεν). But it occurs also in affirmative sentences, as Eur. *Andr.* 170 ἐς τοῦτο δ' ἥκεις ἁμαθίας ...ἦ...τολμᾷς. Cp. Her. 4. 52.—**καὶ μήν** (lit., 'and verily') here confirms the last speaker's remark by adding an assurance that disobedience does indeed mean death; while **γε** after **μισθός** emphasises that word. 'And I can tell you that the

δύσπνους ἱκάνω, κοῦφον ἐξάρας πόδα·
πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις,
ὁδοῖς κυκλῶν ἐμαυτὸν εἰς ἀναστροφήν·
ψυχὴ γὰρ ηὔδα πολλά μοι μυθουμένη·
τάλας, τί χωρεῖς οἷ μολὼν δώσεις δίκην;
τλήμων, μένεις αὖ; κεἰ τάδ' εἴσεται Κρέων
ἄλλου παρ' ἀνδρός, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ;
τοιαῦθ' ἑλίσσων ἤνυτον σχολῇ βραδύς,
χοὕτως ὁδὸς βραχεῖα γίγνεται μακρά.
τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν

§ 10, and so Dindorf, Hartung, Nauck, Wecklein. **225** ἔσχον L: εὗρον r.—φροντίδων] Nauck conj. δεῦρ' ἰών. **229** μένεις αὖ;] In L the first hand seems to have written μὲν εἰ σαῦ (μὲν εἰς αὖ): a corrector has wished to make this into μενεῖς αὖ, the reading of most of the later MSS. (including A), but has left the accent on μὲν (cp. n.

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requital of disobedience is that.' For καὶ μήν so used, cp. *O. T.* 836, 1004 f., *El.* 556.—**τὸ κέρδος**, 'gain,' *i.e.*, as ἐλπίδων shows, the prospect of gain, with the generic art. (cp. 1242): so fr. 749 τὸ κέρδος ἡδύ, κἂν ἀπὸ ψευδῶν ἔῃ.—**διώλεσεν**, gnomic aor.

223 ἐρῶ μὲν οὐχ: cp. on 96.—**ὅπως** =ὅτι, as *O. T.* 548: cp. *El.* 963 μηκέτ' ἐλπίσῃς ὅπως | τεύξει. This use is rare in Attic prose (for after θαυμάζω, etc., ὅπως ='how'), though freq. in Her., as 2. 49 οὐδὲ φήσω ὅκως...ἔλαβον. Yet cp. Plat. *Euthyd.* 296 E οὐκ ἔχω ὑμῖν πῶς ἀμφισβητοίην...ὅπως οὐ πάντα ἐγὼ ἐπίσταμαι.—**τάχους ὕπο** is the reading of the MSS. Aristotle quotes this verse as an example of a προοίμιον used by the speaker to avert a danger from himself, and gives it thus:—ἄναξ, ἐρῶ μὲν οὐχ ὅπως σπουδῆς ὕπο (*Rhet.* 3. 14 § 10). Hence some edd. adopt σπουδῆς, as coming from a source older than our MSS. But, since **τάχους** is free from objection, such a change is unwarrantable. Aristotle's quotations seem to have been usually made from memory, and his memory was not infallible. To take only three examples cited by Bellermann, we find: (1) *El.* 256 ἀλλ' ἡ βία γὰρ ταῦτ' ἀναγκάζει με δρᾶν, quoted *Metaphys.* 4. 5 ἀλλ' ἡ βία με ταῦτ' ἀναγκάζει ποιεῖν: (2) *O. T.* 774 ἐμοὶ πατὴρ μὲν Πόλυβος ἦν, quoted *Rhet.* 3. 14 § 6 ἐμοὶ πατὴρ ἦν Πόλυβος: (3) *Ant.* 911 μητρὸς δ' ἐν Ἅιδου καὶ πατρὸς κεκευθότοιν, quoted *Rhet.* 3. 16 § 9 with βεβηκότων as last word. So *Il.* 9. 592 κήδε' ὅσ' ἀνθρώποισι πέλει τῶν ἄστυ ἀλῴη· | ἄνδρας μὲν κτείνουσι, is quoted *Rhet.* 1. 7 § 31 with ὅσσα κάκ' substituted for the first two words, and λαοὶ μὲν φθινύθουσι for the last three.

224 ff. ἐξάρας (ᾰ), aor. part., not pres., because, as ἐξ- shows, the notion is, 'having set in nimble movement' (at starting). Cp. Eur. *Tro.* 342 μὴ κοῦφον αἴρῃ βῆμ' ἐς Ἀργείων στρατόν.—**φροντίδων**, possessive gen. with **ἐπιστάσεις**, halts belonging to thoughts, *i.e.* caused by them. Others understand, 'halts *for* thought' (made in order to reflect),—which is less simple. Cp. Arist. *De Anim.* 1. 3 (p. 407ᵃ 32) ἡ νόησις ἔοικεν ἠρεμήσει τινὶ καὶ ἐπιστάσει (halt) μᾶλλον ἢ κινήσει.—**ὁδοῖς**, locative dat.; cp. *O. C.* 553 ὁδοῖς | ἐν ταῖσδ', 'in this my coming.'—**κυκλῶν** = περιστρέφων.

227 ψυχὴ γὰρ ηὔδα κ.τ.λ. The naïveté consists in the direct quotation of what his ψυχή said, rather than in the statement that it spoke; thus Hor. *Sat.* 1. 2. 68 (quoted by Schneid.) is really similar,—*Huic si...Diceret haec animus.* Take **πολλὰ** with **μυθουμένη** only. I do not think that ηὔδα...μυθουμένη was meant to mark garrulity; the language is not homely enough: rather it is simply,—'found a voice, speaking many things.' ἔφη λέγων is not similar (*Ai.* 757).—Cp. Launcelot Gobbo in Shaksp. *Merch.* 2. 2: *Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow and tempts me...My conscience says, 'Launceloi, budge not.' 'Budge,' says the fiend. 'Budge not,' says my conscience.*

speed, or that I have plied a nimble foot; for often did my thoughts make me pause, and wheel round in my path, to return. My mind was holding large discourse with me; 'Fool, why goest thou to thy certain doom?' 'Wretch, tarrying again? And if Creon hears this from another, must not thou smart for it?' So debating, I went on my way with lagging steps, and thus a short road was made long. At last, however, it carried the day that I should come hither—to

on 182). This accent suggests that the scribe of L had *μένεις* in his archetype.—**κεἰ** L, but by correction, prob. from **καὶ**, which some of the later MSS. (as A) have, while others have **εἰ**. **231** **σχολῇ βραδὺς** MSS.: schol. in marg. of L, *γρ.* **ταχύς**. Seyffert

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228 ff. **τάλας...τλήμων**, nom., not voc., because each is rather a comment ('hapless that thou art!') than properly an address: so *O. C.* 185 **ὦ τλάμων**, *ib.* 753 **ὦ τάλας ἐγώ**, Eur. *Med.* 61 **ὦ μῶρος.**—**μένεις** is better than **μενεῖς**, since, '*are you* tarrying again?' (his halts having been frequent, 225) is more graphic than, '*will you* tarry again?'—**αὖ** cannot mean here, 'on the contrary' (*i.e.* instead of going on).—**πῶς...οὐκ**, as *O. T.* 937, 976, etc.—**ἀλγυνεῖ**, pass.: cp. on 93 **ἐχθαρεῖ**.

231 **ἑλίσσων**, turning over and over in the mind: cp. on 158 **ἐρέσσων.**—**ἤνυτον** (*sc.* **τὴν ὁδόν**), gradually made my way (impf.); whereas **ἦνυσα** would have suited a quick journey. Cp. this impf. in Plat. *Symp.* 127 C **οὐδαμῇ ταύτῃ ἤνυτον**, 'they could make no progress by that means.' Soph. has this tense also in *Tr.* 319 (**ἔργον ἤνυτον**): cp. below, 805. In Dem. or. 21 § 104 our MSS. give **οὐδὲν ἤνυε**. For the use of the verb in ref. to journeys, cp. Thuc. 2. 97 (**ὁδὸς**) **ἡμερῶν ἀνδρὶ εὐζώνῳ τριῶν καὶ δέκα ἀνύσαι.** The Attic *pres.* seems to have been **ἀνύτω** as='to accomplish,' or 'to make way,' but **ἀνύειν** as='to hasten.' Ar. *Plut.* 413 **μή νυν διάτριβ' ἀλλ' ἄνυε**: *Ran.* 606 **ἀνύετον**: though in *Plut.* 606 **οὐ μέλλειν | χρή σ', ἀλλ' ἀνύειν**, some MSS. have **ἀνύτειν** (see Pors. on *Phoen.* 463). This is the distinction meant by the grammarian in Bekk. *Anecd.* 411. 28 **ἀνύττειν** (*sic*) **οἱ Ἀττικοὶ ὅπερ ἡμεῖς, ἀνύειν δὲ τὸ σπεύδειν.** (The aspirated forms lack good evidence.) Cp. **ἀρύω**, Attic **ἀρύτω**.

σχολῇ βραδύς, reluctantly and slowly; the opposite of **σὺν σπουδῇ ταχύς** (*Ph.* 1223), with eagerness and speed. **σχολῇ** oft.='at a slow pace' (**πορεύεσθαι**, Xen. *An.* 4. 1. 16; **ὑποχωρεῖν**, Thuc. 3. 78). As **βραδύς** could mean 'sluggish' (*O. C.* 306), we might here refer **σχολῇ** to pace, and **βραδύς** to reluctance; but, though the common use of **σχολῇ** in regard to pace helps to make it suitable here, it is better, in this context, to give **σχολῇ** the moral and **βραδύς** the physical sense. For **σχολῇ** combined with another word in such an expression, cp. Polyb. 8. 30 **σχολῇ καὶ βάδην ποιεῖσθαι τὴν πορείαν.** There is no lack of point. Such a messenger ought to have come **σπουδῇ ταχύς.**—The conjecture **σπουδῇ βραδύς** is (I think) not only wrong but bad. It would mean, 'slow in my haste'; eager to arrive, yet moving slowly. **σπεῦδε βραδέως**, to which it is supposed to allude, meant, 'never remit your efforts, but advance circumspectly towards your aim': *festina lente* (on which see Erasmus in the *Adagia*); *Eile mit Weile;* Goethe's *Ohne Hast, ohne Rast.* (**σπεῦδε βραδέως** was a favourite maxim of Augustus, Suet. *Aug.* 25; Gellius 10. 11 § 5, on whom, as often, Macrobius has drawn, *Sat.* 6. 8. 9.) The frightened and irresolute **φύλαξ**, —sent, sorely against his will, on a hateful errand,—had no more **σπουδή** than Mr Facing-both-ways. Wecklein, keeping **σχολῇ**, supposes the Guard to mean, 'this was a case of **σχολῇ βραδύς**, not **σπουδῇ βραδύς**,'—an improbably obscure and feeble jest at such a critical moment. The variant given by the schol., **σχολῇ ταχύς**, would be an oxymoron, designedly comic; 'I took my time about hurrying,' ''twas but a laggard haste that I made.' A cheerful epigram of this sort would better suit a mind more at ease.

233 **τέλος γε μέντοι**, *at last*, however; **γε** emphasising the word before it: *O. T.* 442 n.—**ἐνίκησεν**, impers., as Thuc. 2. 54 **ἐνίκησε δὲ...λοιμὸν εἰρῆσθαι** (the opinion prevailed that...): Her. 6. 101 **ἐνίκα μὴ**

σοί· κεἰ τὸ μηδὲν ἐξερῶ, φράσω δ' ὅμως.
τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος, 235
τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.
ΚΡ. τί δ' ἐστὶν ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν;
ΦΥ. φράσαι θέλω σοι πρῶτα τἀμαυτοῦ· τὸ γὰρ
πρᾶγμ' οὔτ' ἔδρασ' οὔτ' εἶδον ὅστις ἦν ὁ δρῶν,
οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι. 240
ΚΡ. εὖ γε στοχάζει κἀποφράγνυσαι κύκλῳ
τὸ πρᾶγμα· δηλοῖς δ' ὡς τι σημανῶν νέον.

conject. σπουδῇ βραδύς. **234** σοὶ κ' εἰ L (the apostrophe after κ from a later hand). Erfurdt, κεἶ σοι: Hartung, σοὶ δ' οὖν.—φράσω δ'] φράσαι δ' Wunder; φράσων (without δ') Wecklein. **235** πεπραγμένος L, with schol. ὑπὸ γὰρ τῆς ἐλπίδος νενικημένος ἐλήλυθα. ἢ οὕτως· ἀντειλημμένος τῆς ἐλπίδος ἐλήλυθα. We have here two commentators: the first was attempting to explain πεπραγμένος: the second read δεδραγμένος, which is in E (with φαρ written above) and V^3: while in Aug. b and V^4 is the gl., γρ. δὲ καὶ δεδραγμένος. The rest of the later MSS. have either πεπραγμένος (as A, L^2), or πεφραγμένος (as Aug. b, Vat., V^4).—Dindorf wrote πεφαργμένος.—Semitelos conject.

ἐκλιπεῖν τὴν πόλιν. That μολεῖν should not be regarded as the subject to ἐνίκησε, is shown by such an example as Her. 8. 9 ἐνίκα τὴν ἡμέρην ἐκείνην αὐτοῦ μείναντάς τε καὶ αὐλισθέντας μετέπειτα νύκτα μέσην παρέντας πορεύεσθαι, where the length of the interval excludes such a view. The personal constr. occurs below, 274; cp. Thuc. 2. 12 ἦν...Περικλέους γνώμη...νενικηκυῖα.

234 σοί with **μολεῖν**. In Attic prose a dat. of the person after ἔρχομαι is freq., and oft. can be rendered (as here) only by 'to,' though it is properly rather a dat. of interest. Thus Thuc. 1. 13 Ἀμεινοκλῆς Σαμίοις ἦλθε='A. came to the Samians,' though the primary notion is, 'the Samians enjoyed the advantage of A.'s coming' (to build triremes for them). So id. 1. 27 ὡς αὐτοῖς...ἦλθον ἄγγελοι: Plat. *Prot.* 321 C ἀποροῦντι δὲ αὐτῷ ἔρχεται Προμηθεύς. In poetry this dat. is freely used after verbs of motion, but the idea of interest is always traceable; cp. 186 n. Aesch. *P. V.* 358 ἀλλ' ἦλθεν αὐτῷ Ζηνὸς ἄγρυπνον βέλος. So here, μολεῖν σοί is not strictly a mere equiv. for μολεῖν πρὸς σέ, but implies Creon's interest in the news. The notion is, 'to come and place myself at your disposal.' For the emphatic place of **σοί**, cp. 273 (and 46 n.): for the pause after the first syllable of the verse, 250, 464.—**κεἰ**, '*and* if': not, '*even* if.' If καί were taken as='*even*,' there would be a very harsh asyndeton, whether the stop were at σοί, or (as Nauck places it) after μολεῖν. It is true that **καί** could mean '*even*,' without causing an asyndeton, if we adopted Wecklein's tempting **φράσων** for **φράσω δ'**: but the latter is confirmed by *O. T.* 302 εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὅμως (where see n.),—δέ introducing the apodosis after a concessive protasis. For **κεἰ** as='*and* if,' cp. *Ai.* 447, 1057. The transposition **κεἰ σοι** is improbable, as destroying the significant emphasis and pause on **σοί**.—**τὸ μηδέν**, what is as nought,—a tale of simple discomfiture: since he can only report the deed, without giving any clue to the doer. Cp. *Tr.* 1107 κἂν τὸ μηδὲν ὦ: *Ai.* 1275 ἤδη τὸ μηδὲν ὄντας ἐν τροπῇ δορός.

235 f. **τῆς ἐλπίδος**, not 'hope,' but 'the hope'—defined in next v.—**δεδραγμένος** is certain. *Il.* 13. 393 κόνιος δεδραγμένος (and 16. 486). Diod. 12. 67 δράξασθαι καιροῦ. (Cp. Shaks. *Per.* 1. 1. 49 *Gripe not at earthly joys.*) Here the phrase is meant to be homely. The *v.l.* **πεφραγμένος** was simply an attempt to mend L's **πεπραγμένος**. We should require the dat. with it. The gen. cannot be justified by instances in which poetry uses a gen. of the agent without ὑπό, after pass. part., as *Ai.* 807 φωτὸς ἠπατημένη, Eur. *Or.* 497 πληγεὶς θυγατρός, etc.—**τὸ μὴ παθεῖν ἄν**=ὅτι οὐ

thee; and, though my tale be nought, yet will I tell it; for I come with a good grip on one hope,—that I can suffer nothing but what is my fate.

CR. And what is it that disquiets thee thus?

GU. I wish to tell thee first about myself—I did not do the deed—I did not see the doer—it were not right that I should come to any harm.

CR. Thou hast a shrewd eye for thy mark; well dost thou fence thyself round against the blame:—clearly thou hast some strange thing to tell.

δεδραμένοις ('on account of my deeds'). **238** πρῶτα L: πάντα r. **241** στοχάζει MSS.: Hartung conject. στιχάζει (others, στιχίζει): Emper, σκεπάζει: F. Jacobs, στεγάζει.—From Arist. *Rhet.* 3. 14. 11 Bergk and others adopt τί φροιμιάζει; Wecklein suggests εὖ φροιμιάζει.—κἀποφράγνυσαι MSS.: κἀποφάργνυσαι Dindorf. **242** σημαίνων L: σημανῶν r. Didymus (*circ.* 30 B.C.) read the latter, as appears from the schol. on *Ai.* 1225 Δίδυμος· καὶ δῆλός ἐστιν ὥς τι σημανῶν νέον, a verse composed by a slip of memory, as Dindorf saw, from this verse and *Ai.* 326 καὶ δῆλός ἐστιν ὥς τι

πάθοιμι ἄν, depending on ἐλπίδος...δεδρ. as = ἐλπίζων: for the art. with infin., cp. 78 n.—**τὸ μόρσιμον**: *i.e.* if you do kill me, then it was my destiny to be killed.

237 f. ἀνθ' οὗ, on account of which: *O. T.* 264 ἀνθ' ὧν: *El.* 585 ἀνθ' ὅτου.—**τὸ γὰρ | πρᾶγμ'**: cp. on 67. **γάρ** prefaces the statement: *O. T.* 277 n.: cp. below, 478, 999.

241 f. εὖ γε στοχάζει κ.τ.λ.: 'yes, you take your aim well, and seek to fence yourself round against the charge.' The mark at which the man aims is his own safety; and this is explained by the next phrase. Commentators have made difficulties by assuming that the metaphors of **στοχάζει** and **ἀποφράγνυσαι** must be harmonised into a single picture,—as of an archer shooting from covert. But in fact there is a rapid transition from one to the other; the second interprets the first; and all that is common to them is their military source. **στοχάζομαι** was familiar in a sense akin to that which it has here: cp. Plat. *Lach.* 178 B στοχαζόμενοι τοῦ συμβουλευομένου ἀλλα λέγουσι παρὰ τὴν αὐτῶν δόξαν (trying to hit the thought of the person who consults them): Polyb. 6. 16 ὀφείλουσι δὲ ἀεὶ ποιεῖν οἱ δήμαρχοι τὸ δοκοῦν τῷ δήμῳ καὶ μάλιστα στοχάζεσθαι τῆς τούτου βουλήσεως. So here the verb suggests a designing person, whose elaborate preamble covers a secret aim. Creon is quick to suspect bribery (221). Cp. 1033 ὥστε τοξόται σκοπoῦ | τοξεύετ' ἀνδρὸς τοῦδε. Schneidewin thought that στοχάζει might here be a term of hunting or war, with ref. to the erecting of nets on poles, or of palisades. στοιχίζειν was so used, of nets in hunting (Xen. *Cyneg.* 6. 8). But στοῖχος is from rt στιχ, while στόχος is from a probably distinct rt σταχ (στάχυς), στεχ (perhaps lengthened from στα). In Ar. *Rhet.* 3. 14 § 10 the citation of v. 223 is immediately followed by the words τί φροιμιάζῃ; which Nauck (with Bergk) substitutes for εὖ γε στοχάζει here. But, though the schol. there says that Creon spoke them, they evidently belonged to some other passage, which Arist. cites as a second example: perh. to Eur. *I. T.* 1162 τί φροιμιάζει νεοχμόν; ἐξαύδα σαφῶς. A schol. on Arist. *l. c.* says, τὸ δὲ τί φροιμιάζῃ ἐν τισὶ τῶν ἀντιγράφων οὐ κεῖται (*i.e.* in some MSS. of Arist.); which looks as if the words had been deleted, in such copies, by readers who could not find them in Soph. —**κἀποφράγνυσαι**. Inscriptions of the 5th cent. B.C. show φάρξαι (not φράξαι) to have been the old Attic aor. (Meisterhans p. 89), and so ναύφαρκτος, etc.: but the analogy of the pres. φράττω recommends φράγνυμι rather than φάργνυμι. For the constr., cp. Thuc. 8. 104 ἐβούλοντο ἀποφάρξασθαι αὐτοὺς οἱ ἐναντίοι (to shut them off).—**τὸ πρᾶγμα**, so soon after 239: cp. on 76.

242 δηλοῖς δ' ὥς τι σ.: see on 20.

ΦΥ. τὰ δεινὰ γάρ τοι προστίθησ' ὄκνον πολύν.
ΚΡ. οὔκουν ἐρεῖς ποτ', εἶτ' ἀπαλλαχθεὶς ἄπει;
ΦΥ. καὶ δὴ λέγω σοι. τὸν νεκρόν τις ἀρτίως
θάψας βέβηκε κἀπὶ χρωτὶ διψίαν
κόνιν παλύνας κἀφαγιστεύσας ἃ χρή.
ΚΡ. τί φής; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε;
ΦΥ. οὐκ οἶδ'· ἐκεῖ γὰρ οὔτε του γενῆδος ἦν
πλῆγμ', οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ
καὶ χέρσος, ἀρρὼξ οὐδ' ἐπημαξευμένη
τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.
ὅπως δ' ὁ πρῶτος ἡμὶν ἡμεροσκόπος
δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.
ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὔ,
λεπτὴ δ' ἄγος φεύγοντος ὡς ἐπῆν κόνις.

δρασείων κακόν. **249** In L του has been made from που by an early hand (perh.

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243 f. τὰ δεινά, dangers,—*i.e.* the κακὰ ἔπη (277) which he brings: **γάρ** (yes, I am cautious) for, etc.—**ποτ'**, *tandem aliquando*, *O. T.* 335 n.—**ἀπαλλαχθείς**, 'having been removed,' *i.e.* 'having taken yourself off'; cp. Ar. *Vesp.* 484 ἆρ' ἂν, ὦ πρὸς τῶν θεῶν, ὑμεῖς ἀπαλλαχθεῖτέ μου;

245 ff. καὶ δή, without more ado: *O. C.* 31 n.—**θάψας**, because the essential rite was the throwing of earth on the body: cp. on 80, and below, 256.—The καί in **κἀπί** is 'and' (rather than 'both,' answering to καί in 247); it introduces an explanation of θάψας.—**διψίαν**, as Aesch. *Ag.* 495 πηλοῦ ξύνουρος διψία κόνις: Lucr. 2. 376 *bibula...arena*.—**κἀφαγιστεύσας** (καὶ ἀ.) **ἃ χρή**, *i.e.* having made the due offerings, perh. flowers (*El.* 896), or στέφη of wool. We may doubt whether the poet thought of any χοαί as having been poured by Antigone at this first visit; see n. on 429.—ἀφαγιστεύσας and ἐφαγιστεύσας are equally possible; but I prefer the former, because here, as v. 256 suggests, the idea is that of ἀφοσιωσάμενος,—having avoided an ἄγος by satisfying religion: see on 196 ἐφαγνίσαι.

248 ff. ἀνδρῶν: he does not think of women.—**οὔτε του γενῆδος...οὐ δικέλλης**. For the enclitic του so placed, cp. 20 n.: for **οὔτε...οὐ**, *O. C.* 972 n. γενηΐς, γενής (only here), is prop. an adj., an implement with a **γένυς** (jaw), or blade: *El.* 485 ἀμφάκης γένυς, the two-edged blade (of a bronze axe). Hesych. γενῆδα· ἀξίνην, πέλεκυν (referring, as the acc. shows, to some other passage): and here the **γενῆς** is prob. the same as the **ἀξίνη** below (1109), which was to be used in raising the mound (1203). We may render 'pickaxe,' since this properly has a blade as well as a point. The **γενῆς** would break the hard surface. Then the earth would be thrown up (**ἐκβολή**) with the **δίκελλα**, which was a sort of heavy two-pronged hoe, used, like the Roman *ligo* or *bidens*, in hoeing up soil: the μάκελλα (μία, κέλλω to drive forward) being a like tool with one prong. The σμινύη was like the δίκελλα, a two-pronged hoe. 'Mattock' is the nearest word for it. 'Spade' would better suit ἄμη (or the Homeric λίστρον), though this was prop. rather a shovel. For the combination cp. Shaks. *Tit. Andr.* 5. 3. 11 *'Tis you must dig with mattock and with spade.*—**δικ. ἐκβολή**, throwing up of earth by mattock (possessive gen. denoting the subject, γῆ ἣν ἡ δ. ἐκβάλλει): **ἐκβ.**, abstract for concrete, like τροφή for θρέμμα (*O. T.* 1 n.). In Mod. Greek ἐκβολάδες is a mining term, 'out-put.'—The epithets **στύφλος** ('hard,' cp. 139), and **χέρσος** 'dry,' tell something which the preceding words, and the following **ἀρρώξ**, would not alone have told; viz.

GU. Aye, truly; dread news makes one pause long.

CR. Then tell it, wilt thou, and so get thee gone?

GU. Well, this is it.—The corpse—some one hath just given it burial, and gone away,—after sprinkling thirsty dust on the flesh, and such other rites as piety enjoins.

CR. What sayest thou? What living man hath dared this deed?

GU. I know not; no stroke of pickaxe was seen there, no earth thrown up by mattock; the ground was hard and dry, unbroken, without track of wheels; the doer was one who had left no trace. And when the first day-watchman showed it to us, sore wonder fell on all. The dead man was veiled from us; not shut within a tomb, but lightly strewn with dust, as by the hand of one who shunned a curse.

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by S). **251** ἀρὼξ L: ἀρρὼξ r. **254** *θαῦμα*] Nauck conject. *φάσμα*.

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why no foot-prints were traceable.—**ἐπημαξευμένη**, lit. 'traversed (*i.e.* furrowed) by a carriage' with its (four) wheels, =*τροχοῖς ἁμάξης κεχαραγμένη*: **ἐπ-**, not **ἐφ-**, since as Eusth. says (on *Il.* 18. 485) *τὸ...ἅμαξα οἱ μὲν παλαιοὶ ψιλοῦσι, οἱ μέντοι νεώτεροι Ἀττικοὶ ἐδάσυναν.* (Cp. n. on *ἀπήνη*, *O. T.* 753.)—**ἀλλ' ὁ ἐργάτης ἄσημός τις ἦν**: for *τις* added to the predicate, where the subject has the art., cp. *O. T.* 618, Aesch. *Theb.* 491 *ὁ σηματουργὸς δ' οὔ τις εὐτελὴς ἀρ' ἦν*: Ar. *Pl.* 726 *ὡς φιλόπολίς τίς ἐσθ' ὁ δαίμων καὶ σοφός*. Not: *ὁ ἐργάτης τις* (the doer, whoever he is) *ἄσημος ἦν*, like *ὁ κύριός τις* (*O. C.* 288 n.).

253 f. It is still the early morning of the day on which the drama opens. The Argives having fled in the night, Creon had published his edict shortly before dawn. Antigone had done her deed in the short interval between the publication of the edict and the beginning of the watch over the corpse. **ὁ πρῶτος ἡμεροσκόπος**, the man who took the first watch of this day, was the first who had watched at all. If a sentinel had been near the body, Ant. must have been seen. The other men were somewhere near. (Afterwards, they all watched, 413.) **ἡμεροσκ.**, in prose *ἡμεροφύλαξ* (Xen. *H.* 7. 2. 6), as opp. to *νυκτοφύλαξ* (id. *An.* 7. 2. 18).—**δείκνυσι...παρῆν**: historic pres. combined with past tense; cp. Lys. or. 1 § 6 *ἐπειδὴ δέ μοι παιδίον γίγνεται, ἐπίστευον ἤδη καὶ πάντα τὰ ἐμαυτοῦ ἐκείνῃ παρέδωκα*.—**δυσχερές**, not merely 'perplexing,' but 'distressing' (*Ai.* 1395), since they foreboded punishment. So *δυσχέρεια*, *molestia* (*Ph.* 473).

255 f. **ὁ μὲν** answered by *σημεῖα δ'* (257).—**τυμβήρης μὲν οὔ** (cp. on 96), not entombed: *i.e.* there was no *τύμβος*, indicating that the ashes had been buried beneath it (1203): the body itself lay there, though covered over with dust. **τυμβ.**, prop., 'provided with a mound,' but below, 946, merely = 'tomb-like'; and so in Ar. *Th.* 889 Euripides says *τυμβήρεις ἕδρας*, 'seat on a tomb.'—**λεπτὴ δ'...ἐπῆν**, instead of *λέπτῃ δὲ κόνει κεκαλυμμένος* (as in *Ph.* 545 *δοξάζων μὲν οὔ, | τύχῃ δὲ...ὁρμισθείς*): for this introduction of a new finite verb, where a participial clause was expected, cp. 813 ff.—**ἄγος φεύγοντος ὥς** *sc. τινος* (*O. T.* 629 *οὗτοι κακῶς γ' ἄρχοντος*, n.): the gen. is not absol., but possessive, denoting the author: 'as of (*i.e.* from) one avoiding.' **ἄγος**, the guilt incurred by one who passed by an unburied corpse without throwing earth on it: *οἱ γὰρ νεκρὸν ὁρῶντες ἄταφον, καὶ μὴ ἐπαμησάμενοι κόνιν, ἐναγεῖς εἶναι ἐδόκουν*. Aelian *Var. Hist.* 5. 14 *νόμος καὶ οὗτος Ἀττικός, ὃς ἂν ἀτάφῳ περιτύχῃ σώματι ἀνθρώπου πάντως ἐπιβάλλειν αὐτῷ γῆν· θάπτειν δὲ πρὸς δυσμὰς βλέποντας*. So, too, Aelian says of the hawk, *Hist. Anim.* 2. 49, *νεκρὸν δὲ ἄνθρωπον ἰδὼν ἱέραξ, ὡς λόγος, πάντως ἐπιβάλλει γῆν τῷ ἀτάφῳ· καὶ τοῦτο μὲν αὐτῷ οὐ κελεύει Σόλων, ὡς Ἀθηναίους ἐπαίδευσε δρᾶν* (though our schol. ascribes the precept to a prehistoric

σημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν
ἐλθόντος, οὐ σπάσαντος ἐξεφαίνετο.
λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,
φύλαξ ἐλέγχων φύλακα· κἂν ἐγίγνετο
πληγὴ τελευτῶσ', οὐδ' ὁ κωλύσων παρῆν.
εἷς γάρ τις ἦν ἕκαστος οὐξειργασμένος,
κοὐδεὶς ἐναργής, ἀλλ' ἔφευγε μὴ εἰδέναι.
ἦμεν δ' ἕτοιμοι καὶ μύδρους αἴρειν χεροῖν,

258 ἐλθόντος] Naber conject. ἔλκοντος. **263** ἔφευγε τὸ μὴ εἰδέναι MSS.: Erfurdt deleted τό. Blaydes reads πᾶς δ' ἔφευγε μὴ εἰδέναι: Dindorf, ἀλλ' ἔφευγε πᾶς τὸ μή:

Βουζύγης): and of the elephant, *H. A.* 5. 49 τὸν ἐλέφαντα θεασάμενος ἐλέφας νεκρὸν οὐκ ἂν παρέλθοι, μὴ τῇ προβοσκίδι γῆν ἀρυσάμενος καὶ ἐπιβαλών, ὁσίαν τινὰ ἀπόρρητον ὑπὲρ τῆς κοινῆς φύσεως τελῶν ('fulfilling some mysterious law of piety imposed by Nature'), καὶ φεύγων ἄγος· εἶναι γὰρ τὸ μὴ δρᾶσαι τοῦτο ἐναγές. It was remembered as a disgrace to Lysander that, having put to death some prisoners of war, οὐδὲ ἀποθανοῦσιν ἐπήνεγκε γῆν (Paus. 9. 32. 6). Cp. id. 1. 32. 5 πάντως ὅσιον ἀνθρώπου νεκρὸν γῇ κρύψαι. Hor. *Carm.* 1. 28. 33 *precibus non linguar inultis, Teque piacula nulla resolvent...licebit Iniecto ter pulvere curras.*

257 f. θηρός, here a wild beast, as dist. from domesticated animals (cp. 1081): more often the term excludes only birds and fishes.—**του** with **θηρός** also: Eur. *Hec.* 370 οὔτ' ἐλπίδος γὰρ οὔτε του δόξης ὁρῶ | θάρσος παρ' ἡμῖν.—**οὐ σπάσαντος.** The negatives in 257 affect ἐλθόντος: and **οὐ** stands with σπάσαντος as if we had simply οὐκ ἐλθόντος, οὐ σπάσαντος, σημεῖα ἦν. **οὐ** is not here an irregular substitute for οὔτε, as in 250: this would be so only if we had οὔτ' ἐλθόντος. Either οὐδὲ σπ. or οὔτε σπ. would be correct, but the latter would suppose an οὔτε understood before ἐλθόντος. For **σπάσαντος** of rending, cp. 1003. It could not mean, 'having cast up earth' over the body (as Triclinius took it). The point is that the body must have been covered before the beasts had had time to come. The poet has preferred this order to **σπάσαντος οὐδ' ἐλθόντος** (*i.e.* 'or even having come'), because, εἰ ἦλθον, καὶ ἔσπασαν ἄν.

259 ff. λόγοι δ'...φύλακα. The regular form would be, λόγοις κακοῖς ἐρροθοῦμεν ἐν ἀλλήλοις, ἐλέγχοντες φύλαξ φύλακα (or ἄλλος ἄλλον), φύλαξ being the part in apposition with the whole (ἡμεῖς). The irregularity of the form in the text is threefold. (1) For λόγοις κακοῖς ἐρροθοῦμεν we have an equiv. in sense, though not in grammar, **λόγοι κακοὶ ἐρρόθουν.** (2) In spite of this, ἐν ἀλλήλοισιν is retained, whereas ἐν ἡμῖν is now needed. (3) As a *plur.* part. would have been awkward after λόγοι, we have **φύλαξ ἐλέγχων φύλακα**, which thus is virtually equiv. to a gen. absol., φύλακος ἐλέγχοντος φύλακα. Remark that, even in regular examples of partitive apposition, a participle, describing what all do, is sometimes thus made singular; Xen. *An.* 7. 3. 47 οἱ ἱππεῖς οἴχονταί μοι ἄλλος ἄλλῃ διώκων (instead of διώκοντες). It is only the first of these three points that this passage has in common with others to which it has been compared. '*They disputed*, some saying this, some that,' often appears in Greek as '*there was a dispute*,' etc., without causing οἱ μὲν...οἱ δέ to be changed into the gen. absol. Her. 8. 74 πολλὰ ἐλέγετο,...οἱ μὲν ὡς...χρέον εἴη ἀποπλέειν, Ἀθηναῖοι δέ etc. Thuc. 4. 23 ὕπ' ἀμφοτέρων...ἐπολεμεῖτο, Ἀθηναῖοι μὲν περιπλέοντες..., Πελοποννήσιοι δέ etc. Aesch. *P. V.* 200 στάσις τ' ἐν ἀλλήλοισιν ὠροθύνετο, | οἱ μὲν θέλοντες...οἱ δέ etc. (This illustrates the use of ἐν ἀλλήλ. here, but is less bold, since the noun is sing.) Eur. *Ph.* 1462 ἦν δ' ἔρις στρατηλάταις, | οἱ μὲν πατάξαι...οἱ δέ etc. *Bacch.* 1131 ἦν δὲ πᾶσ' ὁμοῦ βοή, | ὁ μὲν στενάζων... αἱ δέ etc. For **ἐρρόθουν**, of a confused noise of angry tongues, cp. 290. ῥόθος (onomatop.) is said of a rushing noise of waves, or of oars dashed into them, etc.: then, fig., Aesch. *Pers.* 406 Περσίδος

And no sign met the eye as though any beast of prey or any dog had come nigh to him, or torn him.

Then evil words flew fast and loud among us, guard accusing guard; and it would e'en have come to blows at last, nor was there any to hinder. Every man was the culprit, and no one was convicted, but all disclaimed knowledge of the deed. And we were ready to take red-hot iron in our hands;—

Seyffert, ἀλλ' ἔφη τὸ μὴ εἰδέναι. **264** αἴρειν] ἔχειν L, with γρ. αἴρειν written above

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γλώσσης ῥόθος, of an unintelligible jargon. —**ἐλέγχων**, questioning (434, *O. T.* 333, 783: *El.* 1353), here, in the sense of 'accusing.'—**κἂν ἐγίγνετο**: and blows would have come at last,—had not the matter been settled by the proposal mentioned at 268. (Not, 'blows *would* come,' *i.e.* were *often* exchanged, as Nauck takes it.)—**τελευτῶσ'**, 'at last,' the adverbial use, found even with another partic., as Thuc. 6. 53 *τυραννίδα χαλεπὴν τελευτῶσαν γενομένην*.—**ὁ κωλύσων**: cp. *O. T.* 297.

262 f. ἦν...οὐξειργ., was the doer (in the belief of his comrades).—**ἐναργής**, *manifestus facti: O. T.* 535 *λῃστής τ' ἐναργής*.—**ἀλλ'** (ἕκαστος), evolved from *οὐδείς*: fr. 327 *ἐμοὶ δ' οὐδεὶς δοκεῖ | εἶναι, πένης ὤν, ἄνοσος, ἀλλ' ἀεὶ νοσεῖν*. Dem. or. 20 § 74 *μηδεὶς φθόνῳ τὸ μέλλον ἀκούσῃ, ἀλλ', ἂν ἀληθὲς ᾖ, σκοπείτω*.—**ἔφευγε μὴ εἰδέναι**, 'pleaded in defence that he knew nothing of it.' For this pregnant use of *φεύγειν* cp. Aesch. *Suppl.* 390, where the Argive king says to the Danaides, whose cousins threaten to seize them under Egyptian law, *δεῖ τοι σὲ φεύγειν κατὰ νόμους τοὺς οἴκοθεν | ὡς οὐκ ἔχουσι κῦρος οὐδὲν ἀμφὶ σοῦ*: you must plead, in accordance with Egyptian law, that they have no right over you. So *defendere*, Cic. *In Pison.* 10. 5 *si triumphum non cupiebas, cuius tandem rei te cupiditate arsisse defendes?* ('will you plead?') Note that this use (like the absol. legal sense, 'to be a defendant,' from which it comes) was necessarily restricted to *pres.* and *impf.* Hence we must not cite, with Donaldson, Dem. or. 27 § 1 *οὗτος τοὺς μὲν σαφῶς εἰδότας τὰ ἡμέτερα ἔφυγε μηδὲν διαγνῶναι περὶ αὐτῶν, εἰς δ' ὑμᾶς τοὺς οὐδὲν τῶν ἡμετέρων ἀκριβῶς ἐπισταμένους ἐλήλυθεν* (which means: 'he *has avoided* any decision on the case being given by those who knew our affairs thoroughly, but has come to you,' etc.): nor, with Paley, Xen. *Hellen.* 1. 3. 19 *ὑπαγόμενος θανάτου...ἀπέφυγεν, ὅτι οὐ προδοίη τὴν πόλιν ἀλλὰ σώσαι, i.e.* 'being put on trial for his life, *he was acquitted*, (on the plea) that he had not betrayed the city,' etc.—**μὴ** (not *οὐκ*) **εἰδέναι**, as after verbs of denying, Ar. *Eq.* 572 *ἠρνοῦντο μὴ πεπτωκέναι*.—Only one other version is tenable, viz., 'shrunk from knowing it'; but this could hardly be said in the sense, 'shrunk from confessing that he knew it.'—Others understand *τοὺς ἄλλους* as subject to *εἰδέναι*, 'shrunk from (the others) knowing it' ('entzog sich dem Wissen der anderen'), which is impossible. So also is Campb.'s version, 'always *escaped*, so that we could not know him,' which would, in the first place, require *ἔφυγε*.

264 μύδρους, lumps of red-hot iron. *μύδρος* = *a molten mass*, from rt *μυδ*, whence *μύδος*, 'moisture,' *μυδάω*, etc. Cyril *Adv. Iulian.* 359 quotes this verse, after referring to a Chaldean custom of making an oath more solemn by causing those who took it to pass between the severed portions of a victim (*διὰ μέσων... διχοτομημάτων*). It is probably the oldest trace in Greek of ordeals analogous to the medieval 'judgments of God.' The word *μύδρος* occurs elsewhere in connection with a solemn sanction for an oath. In Her. 1. 165 the Phocaeans *μύδρον σιδήρεον κατεπόντωσαν*, swearing not to return till it should float. Plut. *Aristid.* 25 *ὁ δ' Ἀριστείδης ὤρκισε μὲν τοὺς Ἕλληνας καὶ ὤμοσεν ὑπὲρ τῶν Ἀθηναίων* (to observe the defensive league against Persia, 479 B.C., Grote 5. 257), *μύδρους ἐμβαλὼν ἐπὶ ταῖς ἀραῖς* (in sanction of the curses on traitors) *εἰς τὴν θάλατταν*. I conceive that in these passages, as elsewhere, *μύδρος* has its proper sense,

καὶ πῦρ διέρπειν, καὶ θεοὺς ὁρκωμοτεῖν
τὸ μήτε δρᾶσαι μήτε τῳ ξυνειδέναι
τὸ πρᾶγμα βουλεύσαντι μήτ' εἰργασμένῳ.
τέλος δ', ὅτ' οὐδὲν ἦν ἐρευνῶσιν πλέον,
λέγει τις εἷς, ὃς πάντας ἐς πέδον κάρα
νεῦσαι φόβῳ προὔτρεψεν· οὐ γὰρ εἴχομεν
οὔτ' ἀντιφωνεῖν οὔθ' ὅπως δρῶντες καλῶς
πράξαιμεν. ἦν δ' ὁ μῦθος ὡς ἀνοιστέον
σοὶ τοὔργον εἴη τοῦτο κοὐχὶ κρυπτέον.
καὶ ταῦτ' ἐνίκα, κἀμὲ τὸν δυσδαίμονα
πάλος καθαιρεῖ τοῦτο τἀγαθὸν λαβεῖν.
πάρειμι δ' ἄκων οὐχ ἑκοῦσιν, οἶδ' ὅτι·
στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.
ΧΟ. ἄναξ, ἐμοί τοι, μή τι καὶ θεήλατον

by S: αἴρειν r. **267** μήτ'] μηδ' Blaydes. **269** εἷς, ὃς] εἷς ὃ Nauck. Blaydes

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a *red-hot mass* of metal, and that the custom was symbolical of an older use of the *μύδρος* in ordeals by fire. This would explain how the Alexandrian poets of the 3rd cent. B.C. (Lycophron, Callimachus) came to use the word *μύδρος*, in defiance of its etymology, as simply 'a lump' (or even 'a stone'). They supposed that the *μύδροι* had been cold masses.

265 ff. πῦρ διέρπειν must here refer to a definite ordeal, by walking through a fire. The idea, at least, of such an ordeal appears in the familiar Attic phrase *διὰ πυρὸς ἰέναι* ('to go through fire and water'); Xen. *Symp.* 4. 16 *ἔγωγ' οὖν μετὰ Κλεινίου κἂν διὰ πυρὸς ἰοίην*, Ar. *Lys.* 133 *διὰ τοῦ πυρὸς | ἐθέλω βαδίζειν*. But it is doubtful whether the actual use of any such ordeal in the historical age can be inferred from Dem. or. 54 § 40 *ἀξιοπιστότερος τοῦ κατὰ τῶν παίδων* (by the lives of one's children, cp. or. 29 § 26) *ὀμνύοντος καὶ διὰ τοῦ πυρός*, *i.e.* swearing that one is ready to undergo the test by fire. It has been suggested that *ἰόντος* has fallen out after *πυρός*, which seems improbable. But the phrase may be rhetorical. Cp. Verg. *Aen.* 11. 787 (the Hirpi): *medium freti pietate per ignem Cultores multa premimus vestigia pruna.*—Becker *Char.* 183 notices some other ordeals. There was a temple in Achaia, the priestess of which, before election, was proved by drinking bull's blood; if impure, she died (Paus. 7. 25. 13). Perjury, and some other crimes, were assayed by the accused mounting the steps of an altar for burnt sacrifice (*ἐσχάρα*): if he was guilty, flames appeared (Heliod. *Aeth.* 10. 8). Incontinence was tried by the test of entering a grotto of Pan at Ephesus (Achilles Tatius 8. 6).—**θεοὺς ὁρκ.**, to swear by the gods; the acc. is cognate (the god being identified with the oath), like *ὅρκον ὀμνύναι*: Xen. *Cyr.* 5. 4. 31 *ταῦτα...ὀμνυμί σοι θεούς*.—**τὸ μήτε δρ.**: for the art., cp. 236.—**μήτ' εἰργασμένῳ**: the conjecture **μηδ'** is needless, since *μήτε* can be understood before *βουλεύσαντι*: see *O. T.* 239 n.

268 f. πλέον: cp. 40.—**λέγει**, between two past tenses: cp. 254.—**τις εἷς.** It is at first sight tempting to write *τις, εἷς ὃς πάντας*. But such emphasis on the idea of 'one against all' seems hardly appropriate here. And *τις εἷς* sometimes =*εἷς τις*: Thuc. 6. 61 *καί τινα μίαν νύκτα καὶ κατέδαρθον*: Plat. *Soph.* 235 B (*οὐκέτ' ἐκφεύξεται*) *τὸ μὴ οὐ τοῦ γένους εἶναι τοῦ τῶν θαυματοποιῶν τις εἷς*: *Parm.* 145 D *ἕν τινι γὰρ ἑνὶ μὴ ὂν οὐκ ἂν ἔτι που δύναιτο ἕν γε ἅπασιν εἶναι.*

270 ff. προὔτρεψεν, impelled, here =*ἠνάγκασε*: cp. *O. T.* 358 n.—**οὐ γὰρ εἴχομεν κ.τ.λ.**: 'for we did not know how to gainsay him, nor how, *if we did the thing* (advised by him), we could prosper.'

to walk through fire;—to make oath by the gods that we had not done the deed,—that we were not privy to the planning or the doing.

At last, when all our searching was fruitless, one spake, who made us all bend our faces on the earth in fear; for we saw not how we could gainsay him, or escape mischance if we obeyed. His counsel was that this deed must be reported to thee, and not hidden. And this seemed best; and the lot doomed my hapless self to win this prize. So here I stand,—as unwelcome as unwilling, well I wot; for no man delights in the bearer of bad news.

CH. O King, my thoughts have long been whispering, can

conject. ἔπος ὅ. **278** XO.] L omits this indication, which Triclinius added.

As **ἀντιφωνεῖν** means *opposing* his suggestion, so **δρῶντες** means acting on it. Others join **ὅπως δρῶντες**, 'by what course of action.' Since, however, a definite proposal was before them—viz., reference to Creon—we must then understand, 'by what *other* course' (than the proposed one). But the sense is, 'We could not refute him, and, on the other hand, we dreaded your anger if we followed his advice.' **εἴχομεν** has the same sense in both clauses. ἔχω, as='*to know how*,' takes (1) an infin., or (2) a relat. clause with subjunct., as 1342, *Tr.* 705 οὐκ ἔχω...ποῖ γνώμης πέσω. This is merely an indirect form of the deliberative subjunct., ποῖ γνώμης πέσω; So here, πράξαιμεν would be πράξωμεν if the principal verb were in a primary tense. The direct question would be, πῶς καλῶς πράξωμεν; Carefully distinguish ὅπως (or πῶς) ἄν with optat. after this οὐκ ἔχω, as *Tr.* 991 οὐ γὰρ ἔχω πῶς ἄν | στέρξαιμι, I know not how I *could*. The two constructions are combined again in *Ai.* 428 οὕτοι σ' ἀπείργειν οὐδ' ὅπως ἐῶ λέγειν | ἔχω.

273 ff. **σοί** (cp. 234), rare for εἰς σέ. After ἀναφέρω τι the pers. is usu. expressed by εἴς τινα (less oft. by ἐπί or παρά τινα). But Lysias has the dat. in or. 12. 84 οἷς τὰς ἀπολογίας ἀνοίσει, 'to whom he will carry back his defensive pleas' (*i.e.* 'on whom he will lay the blame,' and so, again, in or. 7 § 17): yet *ib.* § 64 τὰς... ἀπολογίας εἰς ἐκεῖνον ἀναφερομένας. In Mod. Greek ἀναφορά is used of an official 'report.'—**ταῦτ' ἐνίκα**: see on 233: the impf. differs from the aor. only as ἐδόκει ('seemed good') from ἔδοξε ('was resolved').—**πάλος**, perh. taken by shaking lots in a helmet (cp. 396, *Ai.* 1285): **καθαιρεῖ**, reduces, *i.e.* 'condemns': Lys. or. 13 § 37 τὴν...ψῆφον...τὴν...καθαιροῦσαν, the vote of condemnation.—**τἀγαθόν**, iron., whereas his second errand is a true ἔρμαιον (397).—**ἄκων οὐχ ἑκοῦσιν**: cp. *Tr.* 198 (the herald detained against his will by a throng of questioners) οὐχ ἑκὼν ἑκοῦσι δὲ | ξύνεστιν.—**οἶδ' ὅτι**, adverbial ('doubtless'), like δῆλον ὅτι, cp. 758: so used even in the middle of a clause, as Dem. or. 9 § 1 πάντων, οἶδ' ὅτι, φησάντων γ' ἄν ('when all, I know, would certainly admit,' etc.).

278 f. **ἐμοί**, ethic dat., 'for me,' rather than dat. with **βουλεύει** as='advises'; the latter dat. is rare (Aesch. *Eum.* 697 ἀστοῖς...βουλεύω σέβειν); in *Tr.* 807, *Ai.* 1055 the dat. with βουλεύω is a dat. of interest (to plot *against* one). In poetry the act. can mean, not only 'to form a plan' (*O. T.* 619), or to *give* counsel (*ib.* 1417), but also, like the midd., to deliberate.—With **μή** supply ἐστί; cp. 1253; Plat. *Theaet.* 145 C ὅρα μὴ παίζων ἔλεγεν, look *whether he did not* speak (*i.e.* I suspect that he spoke) in jest. To supply ἤ is also possible (cp. *O. C.* 1180), but less fitting here.—**τι**, adv., 'perchance': *O. T.* 969.—**θεήλατον**, sent by gods (*O. T.* 992 θεήλατον μάτευμα), *i.e. wrought* by them (cp. 285), since there was no trace of human agency (249): not, imposed upon a human agent by a divine commission (as *O. T.* 255 πρᾶγμα θεήλατον). So in *Il.* 16. 667 Zeus provides supernaturally for the

τοὔργον τόδ', ἡ ξύννοια βουλεύει πάλαι.
ΚΡ. παῦσαι, πρὶν ὀργῆς καί με μεστῶσαι λέγων,
μὴ 'φευρεθῇς ἄνους τε καὶ γέρων ἅμα.
λέγεις γὰρ οὐκ ἀνεκτά, δαίμονας λέγων
πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.
πότερον ὑπερτιμῶντες ὡς εὐεργέτην
ἔκρυπτον αὐτόν, ὅστις ἀμφικίονας
ναοὺς πυρώσων ἦλθε κἀναθήματα
καὶ γῆν ἐκείνων, καὶ νόμους διασκεδῶν;
ἢ τοὺς κακοὺς τιμῶντας εἰσορᾷς θεούς;
οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως
ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί,
κρυφῇ κάρα σείοντες, οὐδ' ὑπὸ ζυγῷ
λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.

279 τόδ', ἡ ξύννοια] Nauck has now withdrawn his former conjecture, τόδ' ᾗ, ξύννοια. **280** καί με] καμὲ (*sic*) L. **284** ὑπερτιμῶνταϲ L, ὑπερτιμῶντες r. Nauck would delete vv. 287 f., and re-write thus:—πότερον ὑπερτιμῶντας ὡς εὐεργέτην, | ναοὺς ἐκείνων ὅστις ἀμφικίονας | καὶ γῆν πυρώσων ἦλθε κἀναθήματα; | οὐκ ἔστιν κ.τ.λ. **287** καὶ γῆν] Schneidewin conject. δίκην: Pallis, τιμάς.—ἐκείνων L: ἐκείνην r.

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burial of Sarpedon. Cp. *O. C.* p. xxxv. —**ἡ ξύννοια**, the art. being equiv. to a possessive pron., as 1089 f. *τὴν γλῶσσαν, τὸν νοῦν*. Cp. Plat. *Rep.* 571 E *εἰς σύννοιαν αὐτὸς αὑτῷ ἀφικόμενος*.—**πάλαι**, *i.e.* ever since the *φύλαξ* spoke (249). Cp. 289.

280 πρὶν ὀργῆς καί με μεστῶσαι, 'before thou hast actually filled me with anger': **καί** has nothing to do with **πρίν**, but belongs solely to **μεστῶσαι**, a strong word, the stress on which makes it easier for the force of **καί** to pass over the enclitic **με**. Cp. *O. T.* 772 *τῷ γὰρ ἂν καὶ μείζονι | λέξαιμ' ἄν*: *ib.* 989 *ποίας δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὕπερ*; where in each case *καί* goes with the verb. We must distinguish the ordinary combination *πρὶν καί*, 'before *even*,' which would be in place here only if Creon meant, 'Cease, before you have *so much as* angered me': cp. *Tr.* 396 *ἆσσει, πρὶν ἡμᾶς κἀννεώσασθαι λόγους* (before we have even renewed our talk): Ar. *Av.* 1033 *πέμπουσιν ἤδη 'πισκόπους | ἐς τὴν πόλιν, πρὶν καὶ τεθύσθαι τοῖς θεοῖς*: Plat. *Gorg.* 458 B *πάλαι..., πρὶν καὶ ὑμᾶς ἐλθεῖν,... ἐπεδειξάμην*.—**κἀμέ** would be unmeaning: no one else is angry.—**μεστῶσαι**: Plat. *Rep.* 330 E *ὑποψίας...καὶ δείματος μεστός*, and so often.

284 ff. πότερον κ.τ.λ. Did they think him *good?* Or, thinking him *bad*, did they yet honour him?—**ἔκρυπτον** (*sc.* *γῇ*) = *ἔθαπτον*: the word is specially suitable here to the covering with dust (256). Cp. *O. C.* 621 *κεκρυμμένος νέκυς*: *El.* 838 *κρυφθέντα* (of Amphiaraus swallowed up by the earth). Bellermann cites an inscr. from Smyrna (*Rhein. Mus.* 1872, 27 p. 465) *παῖδων σε φίλαι χέρες, ὡς θέμις ἐστί, | κρύψαν*. The impf. ('were for burying') refers to the motive present to the agent's mind when the act was undertaken: cp. 19 *ἐξέπεμπον* n.—**ἀμφικίονας ναούς**, temples surrounded by columns, an epith. marking their stateliness and splendour, as Eur. *Andr.* 1099 *ἐν περιστύλοις δόμοις* (of a temple), *I. T.* 406 *περικίονας ναούς*. The *ναὸς περίστυλος* or *περίπτερος* (so called because the ceiling of the colonnade projected like a wing, from the cella) had a colonnade on each of its four sides: the *ναὸς ἀμφιπρόστυλος*, only on two (front and back): but, though the latter would satisfy the word *ἀμφικίονας*, the poet doubtless meant the former.—**κἀναθήματα**, votive offerings, such as gold and silver vessels of all kinds; statues; bronze tripods, etc. (Cp.

this deed, perchance, be e'en the work of gods?

CR. Cease, ere thy words fill me utterly with wrath, lest thou be found at once an old man and foolish. For thou sayest what is not to be borne, in saying that the gods have care for this corpse. Was it for high reward of trusty service that they sought to hide his nakedness, who came to burn their pillared shrines and sacred treasures, to burn their land, and scatter its laws to the winds? Or dost thou behold the gods honouring the wicked? It cannot be. No! From the first there were certain in the town that muttered against me, chafing at this edict, wagging their heads in secret; and kept not their necks duly under the yoke, like men contented with my sway.

M. Schmidt conject. *κενώσων*.—*νόμους*] Herwerden conject. *δόμους*. **291** *κρυφῇ*] *σιγῇ* Meineke, from Plut. *Mor.* 170 E: see comment. **292** For *λόφον δικαίως εἶχον*, Hartung writes *νῶτ' εὐλόφως ἔχοντες*: for *ὡς στέργειν ἐμέ*, Nauck, *εὐλόφως φέρειν*: see comment.—*ὡς*] In L the *σ* has been added by S: but the scribe's oversight obviously arose through the next word beginning with *σ*, and in no way warrants

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Her. 1. 50; Thuc. 6. 46; Isae. or. 7 § 41.) The wealth of Delphi in *ἀναθήματα* is already proverbial in *Il.* 9. 404: at Thebes the *Ἰσμήνιον* (*O. T.* 21) also seems to have been rich in them. After *ἀνάθημα* the gen. denotes either *ὁ ἀναθείς* (as more oft.), or, as here, the divine owner.—**γῆν ἐκείνων** (depending on **πυρώσων**), *i.e.* the territory of Thebes (cp. on 199), since the land belongs to the *θεοὶ ἐγχώριοι* and *πολιοῦχοι*: not merely the *τεμένη* attached to their shrines.—**νόμους διασκεδῶν**, to scatter the laws abroad, *i.e.* to shatter the fabric of civil order: cp. Tennyson, *Red ruin, and the breaking up of laws*. Cic. *Agr.* 2. 37 *disturbare... legem*. So *διασκεδ.* of breaking up a treaty (*O. C.* 620), or a king's power (*ib.* 1341).—**διασκεδῶν** would suit *ἀναθήματα*, but could not possibly be joined with *γῆν* (as if the latter meant 'State'): hence it must be taken with *νόμους* only.

288 τοὺς κακοὺς τιμῶντας...θεούς; owing to the natural emphasis on *τοὺς κακούς*, the ambiguity is only grammatical. Cp. Her. 7. 150 *ἐπεὶ δέ σφεας παραλαμβάνειν τοὺς* Ἕλληνας, oblique for *ἐπεὶ δέ σφεας παρελάμβανον οἱ* Ἕλληνες.

289 f. ταῦτα, the edict, depending on **μόλις φέροντες** (*aegre ferentes*): **καὶ πάλαι**, even from the moment when it was proclaimed; cp. 279, where *πάλαι* only refers back to 249.—**πόλεως ἄνδρες**, like *γῆς τῆσδέ τις* (*O. T.* 236 n.).—**ἐρρόθουν**, muttered: 259 n.—**ἐμοί**, against me, dat. of object, as after *χαλεπαίνω, μέμφομαι*, etc.—**κάρα σείοντες**, 'tossing the head,' in defiant menace (so *caput quassans*, Verg. *Aen.* 12. 894), instead of going quietly under the yoke. Plut. *Mor.* 170 E *τοὺς τυράννους ἀσπάζονται,... ἀλλὰ μισοῦσι σιγῇ κάρα σείοντες* (alluding to this v.). So, acc. to Suidas, *s.v.*, Soph. used *ἀναχαιτίζειν* (prop. said of a horse *throwing the mane back*, rearing) *as=ἀπειθεῖν καὶ ἀντιτείνειν*, 'to be restive.'—**ὑπὸ ζυγῷ**. Cp. Aesch. *Ag.* 1639 *ζεύξω βαρείαις (ζεύγλαις)*.—**λόφον**, the back of the neck, a word used of draught-animals (of the *human* nape, perh. only once, *Il.* 10. 573): hence, fig., Eur. fr. 175 *ὅστις δὲ πρὸς τὸ πῖπτον εὐλόφως φέρει | τὸν δαίμον', οὗτος ἥσσον ἐστ' ἀνόλβιος*. id. *Tro.* 302 *κάρτα τοι τοὐλεύθερον | ἐν τοῖς τοιούτοις δυσλόφως φέρει κακά*, 'impatiently.' (Shaksp. *Henry VI.* Pt. III. 3. 1. 16 *yield not thy neck To fortune's yoke.*)—Nauck writes the verse thus, *νῶτον δικαίως εἶχον εὐλόφως φέρειν*, because Eustathius, in alluding to it, once represents it by *νῶτον εὐλόφως εἶχον* (on *Od.* 5. 285), and twice by *νῶτον εὐλόφως φέρειν* (on *Il.* 10. 573, *Od.* 10. 169). But Eustath. was quoting, or rather paraphrasing, from memory, and confused our verse with Eur. fr. 175 (quoted above); also, perhaps, with Lycophron 776 *εὐλόφῳ νώτῳ φέρειν*. His references to Sophocles are often loose and inexact. See Appendix.—**δικαίως**, loyally. Donaldson had a too ingenious view that the word here meant, 'with

ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς
παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
οὐδὲν γὰρ ἀνθρώποισιν οἷον ἄργυρος
κακὸν νόμισμ' ἔβλαστε. τοῦτο καὶ πόλεις
πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δόμων·
τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
χρηστὰς πρὸς αἰσχρὰ πράγματ' ἵστασθαι βροτῶν·
πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν
καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.
ὅσοι δὲ μισθαρνοῦντες ἤνυσαν τάδε,
χρόνῳ ποτ' ἐξέπραξαν ὡς δοῦναι δίκην.
ἀλλ' εἴπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,
εὖ τοῦτ' ἐπίστασ', ὅρκιος δέ σοι λέγω,
εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου

Mekler's theory that L's archetype had εἶχον...ωσφέρειν, and that the letters εὐλοφ had become illegible. **296** *κακὸν νόμισμ'*] Nauck conject. *κακῶν ἔνανσμ'* ('incitement'):

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equal poise' (*New Crat.* 371).—**ὡς** = ὥστε (*O. T.* 84): **στέργειν**, *tolerare: Tr.* 486 (Lichas advising Deianeira with regard to Iolè) *στέργε τὴν γυναῖκα, be patient of her.*

293 f. τῶνδε, masc., the malcontents (for **ἐκ**, cp. 63).—**τούτους**, the watchers of the corpse: the pronouns joined as in 39 (n.).—**εἰργάσθαι** is best taken with **ἐξεπίσταμαι**: cp. 1092 *ἐπιστάμεσθα...αὐτὸν...λακεῖν*. The inf., instead of the partic., with *ἐπίσταμαι*, seems unknown in Attic prose, except, of course, where the sense is 'to know how.' Cp. 472. The inf. might, indeed, depend on **παρηγμένους**, as *ἐπάγω* (to induce) oft. takes an inf.: but (*a*) as a matter of fact, an infin. seems not to occur after *παράγω* in this sense: and (*b*) it may be noticed that Attic idiom often prefers the form, 'induced by them, he did it,' to, 'he was induced by them to do it': *e.g.* Xen. *Mem.* 4. 8. 5 *πολλοὺς...λόγῳ παραχθέντες ἀπέκτειναν*: Dem. or. 5 § 10 *οἷς ἐπαχθέντες ὑμεῖς...προεῖσθε Φωκέας*. For this participial expression of the leading idea, see n. on *O. C.* 1038.

296 f. νόμισμ', *institutum*. This primary and general sense of the word was almost confined to poetry (Aesch. *Th.* 269 Ἑλληνικὸν *νόμισμα θυστάδος βοῆς*), the special sense, 'current coin,' being the ordinary one. For the other sense, the usual word was *νόμιμον* (or *νόμος*). Hence in Ar. *Nub.* 247, when Socrates says, *θεοὶ | ἡμῖν νόμισμ' οὐκ ἔστι*, Strepsiades rejoins, *τῷ γὰρ ὄμνυτ'; ἢ | σιδαρέοισιν, ὥσπερ ἐν Βυζαντίῳ* (*i.e.* if gods are not *current* with you, do you swear by iron coin?): where the schol. remarks that *νόμισμα* meant *ποτὲ μὲν τὸ νόμιμον ἔθος, ποτὲ δὲ τὸ κόμμα τοῦ τετυπωμένου χαλκοῦ*.—**ἔβλαστε**: cp. *O. C.* 611 *βλαστάνει δ' ἀπιστία*.—**πορθεῖ**, 'sacks' (not merely, in a general sense, 'ruins'): money invites attack, and often purchases betrayal: cp. Hor. *Carm.* 3. 16. 13 *diffidit urbium Portas vir Macedo et subruit aemulos Reges muneribus*.—**τόδ'** (after *τοῦτο*: cp. 39) **ἄνδρας**, individual citizens, as distinguished from **πόλεις**. **ἐξανίστ. δόμων**, drives them from their cities by corrupt intrigue,—for which the *στάσεις* of democrat and oligarch in Greek cities gave many openings. The phrase is strikingly illustrated by the verses in which Timocreon of Rhodes, when an exile, assailed Themistocles (Plut. *Them.* 21), as *τοὺς μὲν κατάγων ἀδίκως, τοὺς δ' ἐκδιώκων, τοὺς δὲ καίνων, | ἀργυρίων ὑπόπλεως*.

298 f. τόδ' ἐκδ. καὶ παραλλάσσει, this trains and perverts good minds of men, **ἵστασθαι πρὸς αἰσχρ. πράγμ.**, to address themselves to base deeds. **παραλλάσσει** = 'alters sideways'; *i.e.* causes to turn out of a straight course into an oblique course; hence, like *παράγει*, *παραστρέφει*, perverts. Cp. Arist. *Pol.* 8.

'Tis by them, well I know, that these have been beguiled and bribed to do this deed. Nothing so evil as money ever grew to be current among men. This lays cities low, this drives men from their homes, this trains and warps honest souls till they set themselves to works of shame; this still teaches folk to practise villanies, and to know every godless deed.

But all the men who wrought this thing for hire have made it sure that, soon or late, they shall pay the price. Now, as Zeus still hath my reverence, know this—I tell it thee on my oath:—If ye find not the very author of this burial,

Pallis, *κακὸν νόσημ'*. **299** *βροτους* L (accentless) with *ων* written above. **300** *ἔχειν*] Wecklein conject. *ἄγειν*: Pallis, *τέχνην* (or *-as*).

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7 § 7 *αἱ ψυχαὶ παρεστραμμέναι τῆς κατὰ φύσιν ἕξεως* (their minds being warped from their natural condition). Since *παραλλάσσει* implies a bad *training*, it can be followed, like *ἐθίζει* and like words, by an infin.: it is unnecessary, then, to make **ἵστασθαι**, in its relation to *παραλλάσσει*, merely epexegetic ('so that they set themselves'); though it might, of course, be so. Wecklein takes **καὶ παραλλάσσει** as parenthetic =*παραλλάσσουσα*: but this, too, is needless, nor is it supported by 537 (where see n.).—**ἵστασθαι πρός τι** means here, 'to *set oneself* facing it,' so 'to turn to it, address oneself to it,' just like *τρέπεσθαι πρός τι*: cp. Plat. *Rep.* 452 E *πρὸς ἄλλον τινὰ σκοπὸν στησάμενος ἢ τὸν τοῦ ἀγαθοῦ*, 'having set himself to some other aim,' etc. Distinguish some other phrases with *ἵστασθαι* and *πρός* which are not really similar: Thuc. 3. 11 *πρὸς ὅ τι χρὴ στῆναι* (a power to which they could rally): 4. 56 *πρὸς τὴν ἐκείνων γνώμην ἀεὶ ἕστασαν* (they had always sided with the Athenian policy): 6. 34 *πρὸς τὰ λεγόμενα καὶ αἱ γνῶμαι ἵστανται* (men's minds adapt their attitudes to what is said).

300 f. πανουργίας...ἔχειν: showed men how to practise villanies. For *ἔχειν* of the moral habit, cp. *Od.* 1. 368 *μνηστῆρες ὑπέρβιον ὕβριν ἔχοντες*: *Il.* 9. 305 *λύσσαν ἔχων ὀλοήν*. The inf. might be epexegetic, but really depends on *ἔδειξεν* as implying 'taught': cp. Eur. *Med.* 195 *οὐδεὶς λύπας | ηὕρετο... | ᾠδαῖς παύειν* (has found out *how to...*). *δείκνυμι* of *invention*, as *Ai.* 1195 *ὃς στυγερῶν ἔδειξεν ὅπλων | Ἕλλασι κοινὸν Ἄρη*: fr. 396. 6 *στρατοῦ φρυκτωρίαν | ἔδειξε, κἀνέφηνεν οὗ δεδειγμένα* (Palamedes).—**εἰδέναι**, 'to know,' *i.e.* to be conversant with (cp. on 71) **παντὸς ἔργου δυσσέβ.**, impiety of (shown in) *any* deed,=*πᾶν δυσσεβὲς ἔργον* (cp. 603 *λόγου τ' ἄνοια*): for *πᾶς*, cp. *O. C.* 761 n. Note **παντὸς ἔργ.** after **πανουργίας**: the familiar use of *πανουργία* extenuates the force to which etymology entitles it, while in *πᾶν ἔργον* that whole force is felt: so *πᾶν ποιεῖν* is stronger than *πανουργεῖν*, and *πᾶν λέγειν* than *παρρησιάζεσθαι* (Plat. *Apol.* 39 A *ἐάν τις τολμᾷ πᾶν ποιεῖν καὶ λέγειν*). Cp. *Ph.* 407 *παντὸς ἂν λόγου κακοῦ | γλώσσῃ θιγόντα καὶ πανουργίας*, where *πάσης* must be supplied, showing how *πανουργία* could be used without direct reference to its derivation.

302 f. ἤνυσαν: cp. 231.—**χρόνῳ ποτέ**, at some time or other: *i.e.* they will be caught sooner or later. With **δοῦναι δίκην**: *Ph.* 1041 *τίσασθε, τίσασθ' ἀλλὰ τῷ χρόνῳ ποτέ*.—**ἐξέπραξαν ὡς** (=*ὥστε*, 292), as Aesch. *Pers.* 723 *καὶ τόδ' ἐξέπραξεν, ὥστε Βόσπορον κλῆσαι μέγαν*; The verb is here ironical; cp. Plat. *Gorg.* 479 A *τὸ αὐτὸ διαπεπραγμένοι εἰσὶν ὥσπερ ἂν εἴ τις τοῖς μεγίστοις νοσήμασι συνισχόμενος διαπράξαιτο μὴ διδόναι δίκην .. τοῖς ἰατροῖς, μηδὲ ἰατρεύεσθαι*.

304 ff. Ζεύς, in his quality of *Βασιλεύς* (Xen. *An.* 3. 1. 12), is fitly invoked by a king who vows that he will uphold the royal authority. Cp. 487.—**ὅρκιος**, adverbial: *O. C.* 1637 *κατήνεσεν τάδ' ὅρκιος* (n.). Cp. 823 (*λυγροτάταν*).—**τὸν αὐτόχειρα**, the very man (248) whose hand strewed the dust, said with an emphasis corresponding to that with which the Guard had insisted on the absence of any clue (249). For *αὐτο-*, cp. 56, 172. **τάφου**=*ταφῆς*, as 490, 534, *O. T.* 1447: in a symbolical sense like that of *θάψας* (246).

εὑρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμούς,
οὐχ ὑμὶν Ἅιδης μοῦνος ἀρκέσει, πρὶν ἂν
ζῶντες κρεμαστοὶ τήνδε δηλώσηθ' ὕβριν,
ἵν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον
τὸ λοιπὸν ἁρπάζητε, καὶ μάθηθ' ὅτι
οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
ἐκ τῶν γὰρ αἰσχρῶν λημμάτων τοὺς πλείονας
ἀτωμένους ἴδοις ἂν ἢ σεσωσμένους.
ΦΥ. εἰπεῖν τι δώσεις, ἢ στραφεὶς οὕτως ἴω;
ΚΡ. οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις;
ΦΥ. ἐν τοῖσιν ὠσὶν ἢ 'πὶ τῇ ψυχῇ δάκνει;
ΚΡ. τί δὲ ῥυθμίζεις τὴν ἐμὴν λύπην ὅπου;
ΦΥ. ὁ δρῶν σ' ἀνιᾷ τὰς φρένας, τὰ δ' ὧτ' ἐγώ.
ΚΡ. οἵμ' ὡς λάλημα δῆλον ἐκπεφυκὸς εἶ.

311 L has ἁρπάζητε, not (as has been stated) ἁρπάξητε. The mistake was easy, because the ζ begins low down, being a continuation of the down stroke of the α. But the difference between αζ and αξ, as the scribe of L writes them, can be seen by comparing this word with ἐξέπραξαν in 303, or (*e.g.*) ἄξω in *O. C.* 819 with θαύμαζε *ib.* 1119. **313 f.** ἐκ τῶν..σεσωσμένους. Bergk rejects these two verses; M. Schmidt would spare them, but place them after v. 326.—Wecklein writes σεσωμένους (*Curae epigraph.* p. 60). **315** τι δώσεις] δεδώσεισ L (no accent on δε): δὲ δώσεις r. Over δε an early hand in L (the first, as Dübner thinks) has written •τι• **317** ἐν τοῖ σιν

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308 f. μοῦνος: cp. *O. T.* 304 n.—'Death alone shall not suffice for you,' already implies a threat of torture. To make this threat explicit, πρὶν ἂν . . δηλώσητε is added, as if merely οὐ θανεῖσθε had preceded. '(You shall not die,) until you have first been hung up alive, and have revealed (the authorship of) this outrage.' They are to be suspended by the hands or arms, and flogged. Cp. *Ai.* 106 θανεῖν γὰρ αὐτὸν οὔ τί πω θέλω . . πρὶν ἂν δεθεὶς πρὸς κίον' ἐρκείου στέγης . . μάστιγι πρῶτον νῶτα φοινιχθεὶς θάνῃ. Ter. *Phorm.* 1. 4. 43 *ego plectar pendens.* In Plat. *Legg.* 872 B a slave who has slain a free man is to be flogged, and then (if he does not die under the lash, ἑάνπερ βιῷ παιόμενος) put to death by other means. Other views of κρεμαστοί refer it to (1) *mere* suspension, as a torture, like that of Melanthius in *Od.* 22. 175: (2) stretching on a cross-like frame; cp. Alexis *ap.* Athen. 134 A ἤδιστ' ἀναπήξαιμ' αὐτὸν ἐπὶ ξύλου λαβών. Impalement (ἀνασταυρόω, ἀνασκολοπίζω) is certainly not meant.—ζῶντες κρεμαστοί, 'suspended alive,' as ζῶν is oft. joined with another partic.: Xen. *An.* 2. 6. 29 οὐχ ὥσπερ οἱ ἄλλοι . . ἀποτμηθέντες τὰς κεφαλάς, ὅσπερ τάχιστος θάνατος δοκεῖ εἶναι, ἀλλὰ ζῶν αἰκισθεὶς ἐνιαυτόν.—δηλώσηθ': as to the belief that torture was sure to wring the truth from slaves, cp. Isae. or. 8. 12 ὁπόταν δοῦλοι καὶ ἐλεύθεροι παραγένωνται, . . οὐ χρῆσθε ταῖς τῶν ἐλευθέρων μαρτυρίαις, ἀλλὰ τοὺς δούλους βασανίζοντες οὕτω ζητεῖτε εὑρεῖν τὴν ἀλήθειαν τῶν γενομένων. (Cp. *Selections from the Attic Orators*, p. 358 n.)—ὕβριν, in concrete sense (*O. C.* 1029).

310 ff. ἵν' . . ἁρπάζητε, with grim irony, since they are to die before they can apply the lesson. So *O. C.* 1377 (Oed. calls down destruction upon his sons) ἵν' ἀξιῶτον τοὺς φυτεύσαντας σέβειν, where see n. Cp. below, 716.—τὸ κέρδος, accus. (cp. 1242): ἔνθεν οἰστέον (ἐστί).—μάθηθ', aor., learn *once for all:* but ἁρπάζητε, pres., go on stealing.—ἐξ ἅπαντος, from every source, with τὸ κερδαίνειν: Xen. *Mem.* 2. 9. 4 οὐ γὰρ ἦν οἷος ἀπὸ παντὸς κερδαίνειν: Ar. *Th.* 735 ὦ ποτίσταται | κἀκ παντὸς ὑμεῖς μηχανώμεναι

and produce him before mine eyes, death alone shall not be enough for you, till first, hung up alive, ye have revealed this outrage,—that henceforth ye may thieve with better knowledge whence lucre should be won, and learn that it is not well to love gain from every source. For thou wilt find that ill-gotten pelf brings more men to ruin than to weal.

GU. May I speak? Or shall I just turn and go?
CR. Knowest thou not that even now thy voice offends?
GU. Is thy smart in the ears, or in the soul?
CR. And why wouldst thou define the seat of my pain?
GU. The doer vexes thy mind, but I, thine ears.
CR. Ah, thou art a born babbler, 'tis well seen.

ὡσὶν L, with an erasure of three or four letters after τοῖ, in which ι has been made from υ: *i.e.* the scribe had first written ἐν τούτοισ. **318** δαὶ L, δὲ r. **320** οἴμ' ὡς λάλημα δῆλον] L has λάλημα, with an α erased before it: either, then, the scribe wrote ἀλάλημα, or he had begun to write ἄλημα, but perceived the error before he had written η. The later MSS. have λάλημα. The schol. has λάλημα in the lemma, but interprets ἄλημα.—τὸ περίτριμμα τῆς ἀγορᾶς, οἷον πανοῦργος.—M. Schmidt writes οἴμοι, λάλημ' ὡς: Gleditsch, ἴσθ' ὡς λάλημα: for δῆλον, Burges δεινόν.

πιεῖν. In *O. C.* 807 ἐξ ἅπαντος εὖ λέγει = speaks well on any theme (starting from anything).

315 f. τι suits a timid appeal: cp. *O. C.* 1414 ἱκετεύω σε πεισθῆναί τί μοι. δέ (Boeckh), though favoured by L, could not be justified as an expostulatory 'now.' δώσεις: *O. C.* 1287 διδοὺς ἐμοί | λέξαι.—οὔτως, 'without more ado,' ὥσπερ ἔχω: *Ph.* 1066 οὐδὲ σοῦ φωνῆς ἔτι | γενήσομαι προσφθεγκτός, ἀλλ' οὕτως ἅπει; Plat. *Phaedr.* 237 C νῦν μὲν οὕτως οὐκ ἔχω εἰπεῖν ('off-hand').—ἴω, delib. subjunct., somewhat rare in pres. (*O. T.* 651).—καὶ νῦν ὡς = ὡς καὶ νῦν: for the hyperbaton of ὡς, cp. *Ai.* 590, *El.* 949, 1243, etc.—ἀνιαρῶς, with ῑ̆: but Eur., like Ar., has ἀνῐαρός (*Or.* 230 etc.): Aesch. does not use the adj., though he has ἄνῐος. ἀνία (ῑ̄) is used by Soph., but not by Aesch. or Eur.

317 ἐν with ὡσίν, through association with such phrases as Aesch. *Pers.* 605 βοᾷ δ' ἐν ὠσὶ κέλαδος.—ἐπί with τῇ ψυχῇ denotes the seat, and, equally with ἐν, here = our 'in': cp. *Il.* 1. 55 τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεά.

318 τί δὲ is right, not τί δαὶ (L): see Appendix.—ῥυθμίζεις, bring under ῥυθμός, *i.e.* reduce to a clear form, *define*, ὅπου (ἐστί), *with respect to its seat* (*i.e.* whether it is in the ears or in the mind). Cp. Arist. *Metaphys.* 11. 10 ἐὰν μὴ ῥυθμίσῃ τις, unless one reduce (the opinions) to a clear form, or method. So he oft. associates ῥυθμός with σχῆμα, as *Phys. Ausc.* 8. 3 τὸ σχηματιζόμενον καὶ ῥυθμιζόμενον, what is being reduced to form and system. For the epexegetic ὅπου cp. *Ai.* 103 ἢ τοὐπίτριπτον κἀναδὸς ἐξήρου μ' ὅπου; *ib.* 890 ἄνδρα μὴ λεύσσειν ὅπου.—Cp. Shaksp. *Troil.* 4. 5. 244 *That I may give the local wound a name, And* make distinct *the very breach whereout Hector's great spirit flew.*

319 f. τὰς φρένας... τὰ δ' ὥστ', acc. defining σε: *Ph.* 1301 μέθες με χεῖρα: cp. on *O. C.* 113.—οἴμ' ὡς, impatient, as Ar. *Ach.* 590 οἴμ' ὡς τεθνήξεις: elsewhere in Soph. it expresses pity or grief (1270, *Ai.* 354, 587).—λάλημα suits Creon's contemptuous impatience. The schol. (see crit. n.) prob. read ἄλημα ('a knave,' lit., 'fine meal,' from ἀλέω): cp. Ar. *Av.* 430 παιπάλημ' ὅλον. But if Creon used that word, he would seem to give the man credit for real subtlety: he would be taking him too seriously. Thus ἄλημα is the word applied by Ajax to his mortal foe, Odysseus (*Ai.* 381, 389), who is similarly called πάνσοφον κρότημα in fr. 827: cp. *Ph.* 927 πανουργίας | δεινῆς τέχνημ' ἔχθιστον (Neoptolemus). Cp. 756 δούλευμα: *O. T.* 85 κήδευμα (n.).—δῆλον, like ἐναργές (cp. on 263).

ΦΥ. οὔκουν τό γ' ἔργον τοῦτο ποιήσας ποτέ.
ΚΡ. καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.
ΦΥ. φεῦ.
ἦ δεινόν, ᾧ δοκεῖ γε, καὶ ψευδῆ δοκεῖν.
ΚΡ. κόμψευέ νυν τὴν δόξαν· εἰ δὲ ταῦτα μὴ
φανεῖτέ μοι τοὺς δρῶντας, ἐξερεῖθ' ὅτι 325
τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.
ΦΥ. ἀλλ' εὑρεθείη μὲν μάλιστ'· ἐὰν δέ τοι
ληφθῇ τε καὶ μή, τοῦτο γὰρ τύχη κρινεῖ,
οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με· 330
καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς
σωθεὶς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

στρ. α'. ΧΟ. πολλὰ τὰ δεινὰ κοὐδὲν ἀνθρώπου δεινότερον πέλει·

321 τό γ' Reiske: τόδ' MSS. **323** φεῦ in the verse L.—ᾗ] ἦ' L.—ᾧ δοκεῖ] L has ἦν and η written above ῶι and εῖ, by the first hand. ἦν δοκῇ r (including A).—δοκεῖν] δοκεῖ L.—Vauvilliers conject. ἦν δοκῇ γε καὶ ψευδῆ, δοκεῖν: Kvičala, ἦν δοκῇ γε, κεἰ ψευδῆ δοκεῖ: Hartung, ᾧ δόκησις ᾖ, ψευδῆ δοκεῖν: Anonym. in *Class. Journ.* xvii. 57 ᾧ δοκεῖ γε, τὸ ψευδῆ δοκεῖν: Pallis, ὃς δοκεῖ γε καὶ ψευδῆ δοκεῖν ('that *a man of repute* should have false opinions'). **324** νυν] νῦν L.—For τὴν δόξαν, one late MS. (Aug. b, 14th

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321 'At any rate (οὖν—babbler or not) I certainly have not done this deed.' εἰμί is supplied with ποιήσας. For **οὔκουν . . γε** cp. 993, *Ph.* 907 NE. *αἰσχρὸς φανοῦμαι . .* ΦΙ. *οὔκουν ἐν οἷς γε δρᾷς· ἐν οἷς δ' αὐδᾷς, ὀκνῶ*: and so oft., as *O. T.* 565, 1357, *O. C.* 848.

322 'Yes, (you have done it,) and that, too, at the cost of betraying,' etc. The particle **γε** implies the contradiction, **ἐποίησας**: **καὶ ταῦτα** goes with the participle (**προδούς**): cp. *O. T.* 37, *El.* 614 *τὴν τεκοῦσαν ὕβρισεν, | καὶ ταῦτα τηλικοῦτος.* So Lat., *hominem . . studiis optimis deditum, idque a puero* (Cic. *Fam.* 13. 16).

323 **ἦ δεινόν.** Creon has pronounced the Guard guilty on mere δόξα, without proof. The Guard says, 'It is grievous that, when a man *does* harbour suspicions (**ᾧ δοκεῖ γε**), those suspicions should at the same time (**καὶ**) be false.' **γε** means that, in such a matter, hasty δόξα should be avoided altogether. It is always bad to assume a man guilty without proof; it is worse when the rash assumption is also erroneous. Cp. **δόκησις ἀγνώς**, 'a blind suspicion' (*O. T.* 681), and *ib.* 608 *γνώμῃ δ' ἀδήλῳ μή με χωρὶς αἰτιῶ.* Eur. *Bacch.* 311 *μηδ' ἣν δοκῇς μέν, (ἡ δὲ δόξα σου νοσεῖ,) | φρονεῖν δόκει τι.*—Nauck supposes a play on two senses of **δοκεῖν, ᾧ δοκεῖ** (or, as he reads, **δοκῇ**) having been suggested by **ἔδοξε τῷ δήμῳ**, etc.: ''Tis monstrous that he who *decides* should have false views.' But, even if the absolute **ᾧ δοκεῖ** could be thus used, the colloquial frequency of **δοκεῖ** (*μοι ποιεῖν τι*) in Aristophanes suffices to show that **ᾧ δοκεῖ** could not, to an Athenian ear, have suggested 'the ruler' or 'the judge': it would have seemed to mean merely one who 'proposes,' not 'disposes.'—Schütz makes **δοκεῖν** depend on **δοκεῖ**: ''Tis grievous when a man is *resolved* to believe even what is false' (if only he wishes to believe it). A bold speech for the Guard to Creon; nor does it satisfy either **γε** or **καί**.

324 **κόμψευε . . τὴν δόξαν,** make neat sayings about it,—referring to the rhetorical form of the last verse, with its *παρήχησις*, **δοκεῖ...δοκεῖν**. Not necessarily, '*quibble* upon it,'—as if **δοκεῖν** had been used in two different senses,—a view of **κόμψευε** which has been brought to support the interpretations of v. 323 mentioned above. The verb is usually midd., often with acc., as Eur. *I. A.* 333 *εὖ κεκόμψευσαι πονηρά* ('thou hast given subtle form to wicked pleas'): Plat. *Lach.* 197 D *πρέπει...σοφιστῇ τὰ τοιαῦτα μᾶλλον κομψεύεσθαι.*—**τὴν δόξαν,** that δόξα of yours: cp. 96: *El.* 1110 *οὐκ οἶδα τὴν σὴν*

GU. May be, but never the doer of this deed.

CR. Yea, and more,—the seller of thy life for silver.

GU. Alas! 'Tis sad, truly, that he who judges should misjudge.

CR. Let thy fancy play with 'judgment' as it will;—but, if ye show me not the doers of these things, ye shall avow that dastardly gains work sorrows. [*Exit.*

GU. Well, may he be found! so 'twere best. But, be he caught or be he not—fortune must settle that—truly thou wilt not see me here again. Saved, even now, beyond hope and thought, I owe the gods great thanks. [*Exit.*

CHORUS.

Wonders are many, and none is more wonderful than man; 1st strophe.

cent.) has *τὸ δόξαν*.—Moschopulus *περὶ σχεδῶν* p. 20 reads *κόμψευε τὴν δόκησιν*: prob., as Dindorf says, by a confusion with the schol. here, *σεμνολόγει· τὴν δόκησιν περιλάλει*. **326** δειλὰ] *δεινὰ* L, which Seyffert and others prefer: schol. *γρ. τὰ δειλά· ἀντὶ τοῦ κακά· ἀπὸ τοῦ τοὺς δειλοὺς εἶναι ἀχρείους*. Wecklein conject. *τἄδηλα*. **327** *τοι*] *σοι* L, with *τ* above from first hand. **328** *καὶ*] Blaydes conject. *κἄν*. **332** *πολλὰ τὰ*] Neue conject. *πολλά τε*.

κληδόν' (the *κληδών* of which you speak), not merely, 'the word *δόξα*.' If the *v. l. τὸ δόξαν* (see cr. n.) was intended to mean the latter, it should have been *τὸ δόξα*.—**νυν** ('very well,' like *οὖν*) is better than **νῦν**, which would mean 'for the present' (as opposed to the near future).—**ταῦτα...τοὺς δρῶντας**=*τοὺς ταῦτα δρῶντας*: cp. 384: the pron. gains emphasis by its place.

326 δειλά, as involving mean treachery towards king and city. Theognis 835 *ἀλλ' ἀνδρῶν τε βίῃ καὶ κέρδεα δειλὰ καὶ ὕβρις | πολλῶν ἐξ ἀγαθῶν ἐς κακότητ' ἔβαλεν* (*sc. ἡμᾶς*).—**δεινά** (L) is defended by Seyffert as='flagitious,' by Whitelaw as='clever' (iron.), 'your wondrous winnings.' In some forms of minuscule writing λ and *ν* could easily be confused: cp. *O. T.* 1130 *ξυναλλάξας*, where the first λ has been made from *ν*: and *O. C.* 1164, where *μόνον* has been restored from *μολόντ'*.

327 f. ἀλλ' prefacing the wish (*O. C.* 421): **εὑρεθείη** *sc. ὁ δρῶν* (319): **μάλιστ'**, denoting the best thing that could happen (*O. T.* 926 n.).—**κἄν** for **καὶ** is needless. We find *καὶ ἐάν...καὶ ἐάν*: *ἐάν τε...ἐάν τε*: but, as a rule, *ἐάν* (or *ἐάν τε*)...*καὶ* [not *καὶ ἐὰν*] *μή*: *e.g.* Eur. *Hec.* 751 *κἂν τύχω κἂν μὴ τύχω*: Plat. *Legg.* 660 E *ἐάν τε μέγας.. ἐάν τε σμικρὸς...ᾖ, καὶ* ('and') *ἐὰν πλουτῇ καὶ μή*. For the conjunctive form in stating alternatives, cp. *O. C.* 488 n.

330 καὶ with **νῦν**, not with **γάρ**.—**γνώμης**, of reasonable forecast, cp. *O. T.* 1087.

332—375 First *στάσιμον*. 1st strophe (332—342)=1st antistrophe (343—353): 2nd strophe (354—364)=2nd antistr. (365—375). For the metres see Metrical Analysis.

The Chorus had not thought it possible that any one should brave death to bury the corpse (220). But the deed has been done, and without leaving a trace (252). And Creon has silenced the suggestion that gods did it (278). The train of thought is continued in this ode. Its theme is man's daring,—his inventiveness, and the result to his happiness.

Man is master of sea and land; he subdues all other creatures; he has equipped his life with all resources, except a remedy against death. His skill brings him to prosperity, when he observes divine and human laws, but to ruin when he breaks them.—At that moment Antigone is led in, and the coryphaeus speaks the closing anapaests (376—383).

332 πολλα...κουδέν. Schol. *ἐν σχήματι εἶπεν, ἀντὶ τοῦ, πολλῶν ὄντων τῶν δεινῶν, οὐδέν ἐστιν ἀνθρώπου δεινότερον*. The *σχῆμα* is the rhetorical parataxis,

τοῦτο καὶ πολιοῦ πέραν πόντου χειμερίῳ νότῳ
χωρεῖ, περιβρυχίοισιν
περῶν ὑπ' οἴδμασιν·
θεῶν τε τὰν ὑπερτάταν, Γᾶν
ἄφθιτον, ἀκαμάταν ἀποτρύεται,
ἰλλομένων ἀρότρων ἔτος εἰς ἔτος,
ἱππείῳ γένει πολεύων.

335 πόντου made from πόντωι by the first hand in L. **338** θεῶν τε] τ has been corrected from θ (or δ) by an early hand in L. After τὰν a point has been erased. **339 f.** ἀκαμάταν] ἀκαμάτων Semitelos (as Triclinius read), joining it with ἀρότων, which he substitutes for ἀρότρων.—ἀποτρύετ' ἀπλομένων L, the ο after λ made from ω: schol. in marg., γρ. ἀποτρύεται ἰλλομένων. A mis-writing of the latter, with λ for λλ, caused the error, ΑΠΟΤΡΥΕΤΑΠΛΟΜΕΝΩΝ (Π for ΙΙ). The

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καί being equiv. to 'and *yet*': cp. *Tr.* 1046 ὦ πολλὰ δὴ καὶ θερμὰ κοὐ λόγῳ κακά | ...μοχθήσας ἐγώ· | κοὔπω τοιοῦτον οὔτ' ἄκουτις ἡ Διὸς | προὔθηκεν κ.τ.λ. It is stronger to say, 'they are great; and he is greater': than, 'though they are great, he is greater.'—**τὰ δεινά**, not 'dread,' nor 'able,' but 'wonderful.' There is a certain resemblance to Aesch. *Ch.* 585 ff. πολλὰ μὲν γᾶ τρέφει | δεινὰ δειμάτων ἄχη...ἀλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι; but there δεινά='dread,' and the scope is limited to the violence of human passion.

334 τοῦτο, *sc.* τὸ δεινόν, this wondrous power, man. The schol. quotes Theocr. 15. 83 σοφόν τοι χρῆμ' ἄνθρωπος. Not adverbial with χωρεῖ, 'so' (in a way corresponding with his δεινότης), as Bellermann takes it, comparing *O. T.* 1005 (τοῦτ' ἀφικόμην), where see n.—**πέραν**, properly, 'to the further side of' (*trans*). The point here is that man dares to cross the sea. **πέρα** (*ultra*), which Blaydes prefers, would imply wanderings (not merely over, but) beyond sea. A European visitor to New York goes πέραν πόντου: to San Francisco, πέρα. Cp. *O. C.* 885 and p. 279.

335 χειμερίῳ νότῳ with χωρεῖ, goes (driven) by it: cp. *Od.* 14. 253 ἐπλέομεν Βορέῃ ἀνέμῳ, and *ib.* 299 (of the ship) ἡ δ' ἔθεεν Βορέῃ ἀνέμῳ. The dat. might be merely 'with' (dat. of circumstance), but is better taken as instrumental. Cp. 588 πνοαῖς. Some make χειμερίῳ νότῳ a temporal dat., like ὥρᾳ χειμῶνος, which it can hardly be.—Soph. is thinking of the Aegean, where the prevailing winds were from the N. or N.W. in spring and summer, while stormy south winds were associated with winter: Hesiod warns a man with a voyage before him not to await χειμῶν' ἐπιόντα νότοιό τε δεινὰς ἀήτας, | ὅς τ' ὤρινε θάλασσαν ὁμαρτήσας Διὸς ὄμβρῳ | πολλῷ ὀπωρινῷ, χαλεπὸν δέ τε πόντον ἔθηκεν. The epithet χειμερίῳ aptly distinguishes this wintry νότος from that gentle south breeze (now called the 'embates') which regularly sets in at sunset in the fair season (cp. Curt. *Hist. Gr.* 1. 14).

336 f. περιβρ...ὑπ' οἴδμασιν, passing under swelling waters which open depths around: *i.e.* he is in the trough of a heavy sea, while on each side the waves rise above his ship, threatening to engulf it. Verg. *Aen.* 1. 106 *his unda dehiscens Terram inter fluctus aperit.* βρύχιος, 'of the depths' (βρυχία...ἠχὼ βροντᾶς, Aesch. *P. V.* 1082), is formed as if from βρύξ, of which Oppian uses acc. βρύχα ('depth of the sea,' *Hal.* 2. 588). ὑποβρύχιος='under water,' and so neut. pl. adv. ὑπόβρυχα (*Od.* 5. 319 etc.). περιβρύχιος occurs only here. For the ῑ before βρ cp. 348, 1104, 1117. The schol.'s ἠχώδεσι means that περιβρύχιος was taken as 'roaring around' (βρῦχάομαι), where the υ would be long, against metre (cp. 347). The Homeric ἀμφὶ δὲ κῦμα | βέβρυχεν ῥόθιον (*Od.* 5. 411) might suggest this view.

338 ὑπερτάταν, highest, as eldest, παμμήτωρ (Aesch. *P. V.* 90), and παμβῶτις (*Ph.* 392): Plat. *Tim.* 40 c γῆν... πρώτην καὶ πρεσβυτάτην θεῶν ὅσοι ἐντὸς οὐρανοῦ γεγόνασι.

339 ἀκαμάταν: this form of the fem. occurs only here, unless ἀκαμάτῃσι (and

the power that crosses the white sea, driven by the stormy south-wind, making a path under surges that threaten to engulf him; and Earth, the eldest of the gods, the immortal, the unwearied, doth he wear, turning the soil with the offspring of horses, as the ploughs go to and fro from year to year.

later MSS. have ἀπλωμένων (as V), εἱλομένων (as Vat.), or παλλομένων (as A).—ἔτος εἰσ ἔτος L. Some later MSS. have ἔτους εἰς ἔτος. Musgrave conject. ἔτος ἐξ ἔτους, from the schol., περικυκλούντων τῶν ἀρότρων ἔτος ἐξ ἔτους. **341** πολεῦον (corrected from πόλευον) L: πολεύων r.

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not ἀκαμάτοισι) χέρεσσιν be right in Hes. *Th.* 747, but is warranted by similar epic forms in tragedy, as ἀθανάτας (gen.) Aesch. *Ch.* 619, Eur. *Ph.* 235: ἀδμήταν Soph. *El.* 1238 (and -ης in dial. *O. C.* 1321). For the initial ᾱ, cp. the epic ἀθάνατος, ἀγοράασθε, etc. (and see *Introd. to Homer*, Appendix, note 5, p. 195): but in *El.* 164 we find ἄκάματα.—**ἀποτρύεται**, prop., wears away for his own purposes (midd.),—*fatigat*, vexes (with constant ploughing). Earth is 'immortal,' and not to be exhausted; but man's patient toil subdues it to his use. Cp. *Tr.* 124 ἀποτρύειν ἐλπίδα, to wear it out.—Not, 'wearies himself by tilling' the soil.

340 ἰλλομένων ἀρότρων, as the ploughs go backwards and forwards,—turning at the end of one furrow, and going down the next. Cp. Nicander *Ther.* 478 φεῦγε δ' ἀεὶ σκολιήν τε καὶ οὐ μιαν ἀτραπὸν ἴλλων, 'in flying (from the snake), always *make your course wind* (ἴλλων) from side to side, instead of keeping it straight.' Xen. *Cyn.* 6. 15 κύνες ἐξίλλουσαι τὰ ἴχνη, 'puzzling out the tracks,' *i.e.* going backwards and forwards till they have found a clue. As to the spelling ἴλλω *versus* εἴλλω, see Appendix. It is needless to write **ἀρότων**, 'ploughing-seasons' (*Tr.* 825), and to take ἰλλομένων as = περιτελλομένων. The picture of the ploughs at work is more vivid; and, with ἀρότων, ἔτος εἰς ἔτος would be feebly redundant.—**ἔτος εἰς ἔτος**, an adverbial phrase, like 'year in, year out': for the use of the simple acc. in temporal adverbs (like ἀωρίαν) see *O. T.* 1138 n.; for **εἰς**, *Od.* 9. 134 μάλα κεν βαθὺ λήϊον αἰεὶ | εἰς ὥρας ἀμῷεν ('as each year comes round'): Theocr. 18. 15 κἠς ἔτος ἐξ ἔτεος: so εἰς νέωτα (next year), and the Mod. Gk χρόνο σὲ (= εἰς) χρόνο, 'year after year.'

341 ἱππείῳ γένει, the 'offspring of horses,' meaning 'mules'; which are 'far better than oxen to drag the jointed plough through the deep fallow' (*Il.* 10. 352). Arist. *Rhet.* 3. 2 § 14 ὁ Σιμωνίδης, ὅτε μὲν ἐδίδου μισθὸν ὀλίγον αὐτῷ ὁ νικήσας τοῖς ὀρεῦσιν, οὐκ ἤθελε ποιεῖν ὡς δυσχεραίνων εἰς ἡμιόνους ποιεῖν· ἐπεὶ δ' ἱκανὸν ἔδωκεν, ἐποίησε, χαίρετ', ἀελλοπόδων θύγατρες ἵππων. As this story suggests, the very fact that the ordinary Attic word for 'mule' was ἡμίονος (adj. ὀρικός) might lead an Attic poet to prefer such a periphrasis as ἵππειον γένος. The objections to taking ἱππείῳ γένει as simply = ἵπποις are, that (1) Greek ploughmen used oxen or mules more than horses, and (2) the achievement of taming the horse (350) is thus anticipated. Some understand *both* horses and mules, giving γένει a double sense—rather awkwardly, I think.—**πολεύων**, κατὰ σύνεσιν after **τοῦτο**. Cp. *Od.* 11. 90 ἦλθε δ' ἐπὶ ψυχὴ Θηβαίου Τειρεσίαο, | χρύσεον σκῆπτρον ἔχων: 16. 476 μείδησεν δ' ἱερὴ ἴς Τηλεμάχοιο, | ἐς πατέρ' ὀφθαλμοῖσιν ἰδών: *Il.* 11. 690 ἐλθὼν γὰρ ἑκάκωσε βίῃ Ἡρακληείῃ. But as Soph. would write ΠΟΛΕΤΟΝ, it was the easier to read πόλευον.

343—353 Man's conquests over the animal world are here taken in two groups. First, those of which the primary aim is to kill or to capture. Here the means is netting (ἀμφιβαλὼν σπείραισι δικτυοκλώστοις), in its threefold sporting use, as applied to fowling (ὀρνίθων), hunting (θηρῶν), and fishing (πόντου φύσιν). Secondly, those conquests which aim at reducing wild animals to man's service. These are effected by μηχαναί (349),—arts of taming and training. And their result is aptly expressed by the word

ἀντ. α'. κουφονόων τε φῦλον ὀρνίθων ἀμφιβαλὼν ἄγει 343
2 καὶ θηρῶν ἀγρίων ἔθνη πόντου τ' εἰναλίαν φύσιν 345
3 σπείραισι δικτυοκλώστοις,
4 περιφραδὴς ἀνήρ·
5 κρατεῖ δὲ μηχαναῖς ἀγραύλου
6 θηρὸς ὀρεσσιβάτα, λασιαύχενά θ' 350
7 ἵππον *ὀχμάζεται *ἀμφὶ λόφον ζυγῶν,
8 οὔρειόν τ' ἀκμῆτα ταῦρον.

στρ. β'. καὶ φθέγμα καὶ ἀνεμόεν 354

342 κουφονέωντε L, the ω from ο. The first hand seems to have written κοῦφον ἐόντε. κουφονέων τε οr κούφονέον τε r: κουφονόων τε Brunck. **344** ἀμφιβαλὼν L, with ο above ω from the first hand (for the sake of consistency with πολεῦον in 341).—The first hand in L wrote ἔχει ἄγει: another early hand erased the second word, and changed the first into ἄγει. **345** εἰναλίαν] ἐναλίαν L. **350** ὀρεσσιβάτᾱ L: a letter erased

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κρατεῖ: here, man is not merely the slayer or captor; he becomes the master of docile toilers. The horse and the bull are types.

Thus, in this ode, the scale of achievement ever ascends: man (1) conquers inanimate nature: (2) makes animals his captives: (3) trains them to be his servants: (4) develops his own social and intellectual life.

343 κουφονόων is merely a general epithet, 'light-hearted,' 'blithe and careless'; Theognis 580 σμικρῆς ὄρνιθος κοῦφον ἔχουσα νόον: cp. the proverbial phraseology of Athens, ἄνθρωπος ὄρνις, ἀστάθμητος, πετόμενος, | ἀτέκμαρτος, οὐδὲν οὐδέποτ' ἐν ταὐτῷ μένων (Ar. *Av.* 169). The epithet is given to ἔρωτες below (617), and to εὐηθία in Aesch. *P. V.* 383.—Not, 'quick-witted' (and therefore harder to catch).—**ἀμφιβαλὼν** with σπείραισι δ.: it can precede the dat. by so much, because its meaning is already clear, and the dat. is merely a poet. amplification.

345 f. πόντου...εἰναλίαν φύσιν, a brood living in the waters of the sea, the tautology being only of the same order as in πόντος ἁλός, ἁλὸς ἐν πελάγεσσιν, πέλαγος θαλάσσης, etc.—**σπείραισι δικτυοκλ.**, instr. dat. with ἀμφιβαλών, in the coils of woven nets: for the adj. compounded with a subst. (δίκτυον) cognate in sense to σπεῖρα, see n. on *O. C.* 716 εὑήρετμος πλάτα.—Ar. *Av.* 528 mentions ἕρκη, νεφέλας, δίκτυα, πηκτάς as nets used by the fowler (ὀρνιθευτής). In hunting the lion, bear, boar, deer, hare, etc., various nets were used; the δίκτυον, to enclose large spaces; the ἐνόδιον, to close passages; the ἄρκυς (*cassis*) or tunnel-net. The chief fishing-nets were the ἀμφίβληστρον (casting-net), and the σαγήνη (drag-net, whence *seine*, *sean*).

348 περιφραδής. Eustath. p. 135, 25 φραδής...ὅθεν σύνθετον ὁ παρὰ Σοφοκλεῖ ἀριφραδὴς ἀνήρ. This was evidently a mere slip of memory. Neither Soph. nor Eur. uses any compound with ἀρι or ἐρι, though Aesch. has ἀρίδακρυς, ἐρίδματος, ἐρικύμων.

349 f. μηχαναῖς. μαχαναῖς in *Ai.* 181 and μαχανᾷ in Aesch. *Th.* 133 are the only instances in which Tragedy gives a Doric form to words from this stem.—**ἀγραύλου,** having his αὐλή, or dwelling, in the open country, as opposed to a domesticated animal: Eur. *Bacch.* 1187 πρέπει γ' ὥστε θὴρ ἄγραυλος φόβῃ. For the combination with **ὀρεσσιβάτα** cp. Plat. *Crat.* 394 E τὸ θηριώδες τῆς φύσεως καὶ τὸ ἄγριον αὐτοῦ καὶ τὸ ὀρεινόν.

350 λασιαύχενά θ'. The elision at the end of the verse (ἐπισυναλοιφή) is comparatively rare in lyrics, as in dialogue (1031); but cp. 595 πίπτουτ', 864 αὐτογέννητ'.

351 ὀχμάζεται, he tames, **ἀμφὶ λόφον ζυγῶν,** putting the yoke about its neck. ὀχμάζω (prop., 'to get a firm hold upon') was esp. used of breaking horses: Eur. *El.* 816 (Thessalians honour a man) ὅστις ταῦρον ἀρταμεῖ (cuts to pieces) καλῶς, | ἵππους τ' ὀχμάζει. Schol. on Apollon.

And the light-hearted race of birds, and the tribes of savage beasts, and the sea-brood of the deep, he snares in the meshes of his woven toils, he leads captive, man excellent in wit. And he masters by his arts the beast whose lair is in the wilds, who roams the hills; he tames the horse of shaggy mane, he puts the yoke upon its neck, he tames the tireless mountain bull. 1st antistrophe.

And speech, and wind-swift 2nd strophe.

after ᾱ, perhaps *ν*. **351** λασιαύχενά θ' ἵππον ἔξεται ἀμ|φίλοφον ζυγόν L. Schol. in marg. (on 352) *ἀπὸ κοινοῦ τὸ ὑπὸ ζυγὸν ἕξεται*, with ᾱ written over ε̄. The later MSS. have ἄξεται (A), ἄξετ', ἕξεται, ἕξετ'. See comment. and Appendix. **352** ἀκμῆτα L, ἀδμῆτα r.

Rhod. 1. 743 *κυρίως ἐστὶν ὀχμάσαι τὸ ἵππον ὑπὸ χαλινὸν ἀγαγεῖν ἢ ὑπὸ ζυγόν.* The midd. voice does not occur elsewhere; but this cannot be regarded as an objection, when we remember how many rare middle forms occur in the dramatists. Thus *προσορωμένα* in *O. C.* 244 is a solitary example of that verb in the midd., and if the license could be taken with so common a word, much more might it be allowed with a comparatively rare one. Blaydes writes *ὀχμάζει ὑπ' ἀμφίλοφον ζυγόν*: but the MS. *ἕξεται* indicates that the verb, whatever it was, was of the midd. form. *ὀχμάζεται* was published by G. Schöne in 1833, and by Franz in 1846: they appear to have made the conjecture independently. Donaldson (1848) printed *ὀχμάζεται ἀμφὶ λόφον ζυγῶν*, and seems to ascribe *ζυγῶν* to Franz and Schöne; though Franz, at least, proposed *ἀμφὶ λόφον ζυγῷ*. *ζυγῶν* has been revived (seemingly without knowledge of a predecessor) by H. Schütz (1886). Sophocles would write ΑΜΦΙΛΟΦΟΝΖΥΓΟΝ, and thus *ζυγῶν* changes no letter. Aesch. used the fut. *ζυγώσω* (fr. 110), and Soph. has the verbal *ζύγωτῶν* (*El.* 702). To *ἀμφιλόφῳ ζυγῷ* it may be objected that, being clear, it was not likely to become *-ον -όν*: but, when *ἀμφίλοφον* had once been written, *ζυγῶν* (or *ζυγῷ*) would easily become *ζυγόν*. As to the schol. on *ἀμφίλοφον*,—*ἀντὶ τοῦ, περιβαλὼν αὐτῷ ζυγὸν περὶ τὸν λόφον, ὑπάγει*,—it cannot fairly be urged for *ζυγῶν* (or for any partic.), since it may be merely a paraphrase of *ἀμφίλοφον*.—Schütz's **ἐφέζεται** is attractive; for the acc. he cp. Aesch. *Eum.* 409 *βρέτας...ἐφημένῳ*, Eur. *Helen.* 1493 *Εὐρώταν ἐφεζόμεναι*. Add Aesch. *Ag.* 664 *ναῦν θέλουσ' ἐφέζετο*. The sense would be, 'seats himself behind the horse' (in a chariot): cp. *Il.* 5. 46 *ἵππων ἐπιβησόμενον*, etc. But, though oxen were used for draught, *ἐφέζεται* suits *ταῦρον* less well. The sense, '*tames*,' is clearly that which we require. See Appendix.

354 **φθέγμα** *κ.τ.λ.* The phrase, 'man has taught himself speech,' should not be pressed as if the poet was thinking of a theory on the origin of language. It was the Eleatic view that language came *θέσει*, not *φύσει*, and Soph. may have known that; but by his *ἐδιδάξατο* he meant simply, 'developed for his own benefit, by his own effort.' So Isocrates (or. 3 § 6) conceives primitive man as living in a brutal state, and emerging from it by the development of speech and thought,—*λόγος* being one of the human faculties (*τῶν ἐνόντων ἐν τῇ τῶν ἀνθρώπων φύσει*), and the distinctive one:—*ἐγγενομένου δ' ἡμῖν τοῦ πείθειν ἀλλήλους καὶ δηλοῦν πρὸς ἡμᾶς αὐτοὺς περὶ ὧν ἂν βουληθῶμεν, οὐ μόνον τοῦ θηριωδῶς ζῆν ἀπηλλάγημεν, ἀλλὰ καὶ συνελθόντες πόλεις ᾠκίσαμεν καὶ νόμους ἐθέμεθα καὶ τέχνας εὕρομεν.* Cp. Hor. *Sat.* 1. 3. 103 (men fought,) *Donec verba, quibus voces sensusque notarent, Nominaque invenere: dehinc absistere bello, Oppida coeperunt munire et ponere leges.* The Aeschylean Prometheus (*P. V.* 444) claims to have made men *ἔννους...καὶ φρενῶν ἐπηβόλους*, but not (like Shelley's Prometheus) to have also given them language. Cp. Peile's chapter 'On the Nature of Language' (*Primer of Philology*), p. 156: 'In this way then we may conceive of the

φρόνημα καὶ ἀστυνόμους ὀργὰς ἐδιδάξατο καὶ δυσ-
αύλων
πάγων ἐναίθρεια καὶ δύσομβρα φεύγειν βέλη,
παντοπόρος· ἄπορος ἐπ' οὐδὲν ἔρχεται
τὸ μέλλον· Ἅιδα μόνον φεῦξιν οὐκ ἐπάξεται·

355 *φρόνημα*] *φώνημα* Scaliger (so, too, Valckenaer and Bergk). *φρούρημα* Semitelos. *ἀμερόφρον νόημα* Schneidewin.—*ὀργὰς*] One of the later MSS., V (13th cent.), has *ὁρμὰς*, prob. a late conjecture, if not a mere error. Valckenaer conject. *ἀρχὰς*: Musgrave, *ὁρχμὰς* ('bounds,' Hesych., *ὁρχμαί· φραγμοί*): Mekler and Semitelos, *ἀγορὰς*: Gleditsch, *ἀρετὰς* (and *ἀστυνόμον σοφίαν*). **356** *ἐδαδάξατο* L, with *ι* over the first *α* from the first hand. **357** *αἴθρια* MSS. (marg. gloss in L, *ψυχρά*). *ἐναίθρεια* Helmke: *ὑπαίθρεια* Boeckh. Musgrave had already proposed *αἴθρεια*, which, however, does not satisfy the metre (cp. 368). Blaydes would prefer *ὑπαιθρῖα* or *δυσαίθρια*. **359** *παντ᾽ ὁπορος* L first hand (*πάντ᾽ ἄπορος*?): a later hand has accented the second *o*. L has a point after *βέλη*, and none after *παντοπόρος*. **361** *ἄϊδα* L, with *ι* over the second *α* from the first hand: the dots

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beginnings of speech...Speech is the development, through imitation, of a capacity of man—the capacity of making a noise.' This is quite compatible with *ἐδιδάξατο*.—**ἀνεμόεν φρόνημα**: cp. *Il.* 15. 80 *ὡς δ᾽ ὅτ᾽ ἄν ἀΐξῃ νόος ἀνέρος...| ὡς κραιπνῶς μεμανῖα διέπτατο*: *Od.* 7. 36 *τῶν νέες ὠκεῖαι ὠσεὶ πτερὸν ἠὲ νόημα*: *O. C.* 1081 *ἀελλαία ταχύρρωστος πελειάς*: fr. 621 *ἀελλάδες φωναί*. Not 'lofty,' in which sense *ἀνεμόεν* could be said only of a high place. Cp. Shelley, *Prometheus:* 'He gave man speech, and speech created thought, Which is the measure of the universe.' Soph. does not imply that speech created thought; he is rather thinking of them as developed (in their riper forms) together.

355 ἀστυνόμους ὀργάς, 'such dispositions as regulate cities'; *i.e.* those feelings which lead men to organise social life, and to uphold the social order by their loyalty. For *ὀργάς*, cp. *Ai.* 639 *συντρόφοις | ὀργαῖς*, the dispositions that have grown with his growth: Eur. *Tro.* 53 *ἐπῆνεσ᾽ ὀργὰς ἡπίους*. The relation of *φθέγμα* to *ἀστυνόμοι ὀργαί* is illustrated by Arist. *Pol.* **1. 2** § 12, where he is showing that man, more than any other *ἀγελαῖον ζῷον*, is *πολιτικόν*: 'Speech is intended to explain what is expedient and what is hurtful,—and so also what is just and unjust. It is characteristic of man, as compared with other animals, that he alone has a sense of good and evil, just and unjust; and it is the association of beings with this sense that make a Family and a State.'

356 ἐδιδάξατο here = simply *αὐτὸς ἑαυτὸν ἐδίδαξε*. The notion, 'men taught each other,' 'learned by mutual converse,' cannot be extracted from it. The passive *διδάσκομαι* as = *μανθάνειν* is freq., but I can find no parallel for the use of the aor. midd. here. For the ordinary use, cp. Plat. *Meno* p. 93 D *τὸν υἱὸν ἱππέα...ἐδιδάξατο* (*had* his son *taught* to ride): so Plat. *Rep.* 467 E (*διδαξαμένους*, 'when we have had them taught'); [Plat.] *Theag.* 122 E, *De Virt.* 377 B; Xen. *Cyr.* **1. 6.** 2, *Mem.* **4. 4.** 5; Ar. *Nub.* 1338. Once or twice *ἐδιδαξάμην* is merely *ἐδίδαξα* with the idea of the teacher's interest superadded: Pind. *O.* 8. 59 *τὸ διδάξασθαι | εἰδότι ῥᾴτερον*: so Simonides fr. 145 (of himself) *διδαξάμενος χορὸν* (unless he meant, 'caused to be trained'). In Ar. *Nub.* 783 *διδάξαιμ᾽ ἄν* (Elmsley) should prob. be read. It is rare for any midd. form, without a reflexive pron., to denote that the subject acts *on* (and not for) himself: thus, 'he kills himself' is not *ἀποκτείνεται*, but *ἀποκτείνει ἑαυτόν* (Plat. *Phaed.* 61 E). The exceptions are chiefly words of the toilet, as *λούομαι*. The dative of the reflexive can be more easily understood, as Thuc. 6. 40 *πόλις...οὐκ...αὐθαίρετον δουλείαν ἐπιβαλεῖται, sibi imponet.*

358 πάγων κ.τ.λ. Construe: *καὶ (ἐδιδάξατο) φεύγειν ἐναίθρεια βέλη δυσαύλων πάγων, καὶ δύσομβρα βέλη*. He learned to build houses, to shelter himself from frost and rain. *πάγοι δύσαυλοι* = frosts which make it unpleasant to bivouack in the open: cp. Aesch. *Ag.* 555 *δυσαυλίας*. **ἐναίθρεια** = under a clear (frosty) sky: cp. fr. 154 *ὅταν πάγου φανέντος αἰθρίου* ('a clear frost') *χεροῖν | κρύσταλλον ἁρπάσωσι*. Nauck takes *δυσαύλων πάγων* as

thought, and all the moods that mould a state, hath he taught himself; and how to flee the arrows of the frost, when 'tis hard lodging under the clear sky, and the arrows of the rushing rain; yea, he hath resource for all; without resource he meets nothing that must come: only against Death shall he call for aid in vain;

on the first ι have been erased.—*μόνωι* L, with *ον* (not *ου*) over *ωι* from the first hand. **362** *ἐπάξεται*] Heindorf conject. *ἐπεύξεται*. Schneidewin, *ἐπάσεται* (so Semitelos, placing a stop at *ἔρχεται*, and reading *τὸ μέλλον Ἅιδαν μόνον | θέλξειν οὐκ ἐπάσεται*, 'only he will not find the spell which can charm Hades'). Rauchenstein, *οὐκ ἐπαρκέσει*. Pallis, *ἐπίσταται*. M. Schmidt, *ἔπραξέ πᾳ*. Seyffert, *διδάξεται*. Wecklein, *πεπάσεται*.

'inhospitable *hills*,' citing Moschion fr. 7. 5 (*Frag. Trag.* p. 633), who describes primitive man as inhabiting *ὀρειγενῆ σπήλαια*: but the context is against this. As corrections of the MS. *αἴθρια*, there is little to choose between *ἐναίθρεια* and *ὑπαίθρεια*: Aesch. *Ag.* 335 has *ὑπαιθρίων πάγων*: but after *πάγων* the loss of *ἐν* would be easier than that of *ὑπ*. The *ι* of *αἰθρία* could be long (as Solon 13. 22): but *ῑ* is not elsewhere found in the derivatives; for in Cratinus *Δηλιάδες* fr. 5 we must read *Ὑπερβορείους αἴθρια τιμῶντας στέφη* (not, as Blaydes gives it, *Ὑπερβορέους αἴθρια*). The spelling *ἐναίθρεια* is conjectural, but in *O. C.* 1088 L has *ἐπινικείῳ*, as metre requires, for *ἐπινικίῳ*. Below, v. 814, *ἐπινύμφειος* has been conjectured: see n. there.—**βέλη**, the 'shafts' of piercing cold, or of lashing rain. Cp. Plat. *Legg.* 873 E *κεραυνός, ἤ τι παρὰ θεοῦ τοιοῦτον βέλος λόν* (some such swift and sudden visitation): Aesch. *P. V.* 371 *βέλεσι πυρπνόου ζάλης* (sent forth from Aetna): *Il.* 1. 53 *κῆλα θεοῖο* (of the pestilence).

360 παντοπόρος is at once a comment on the achievements already enumerated (cp. *περιφραδής* in 348), and a general expression absolving the poet from further detail: 'yes, there is nothing that he cannot provide.' Isocr. may have had this passage in mind in or. 3 § 6 (quoted on 354), where an enumeration parallel with that of Soph. is closed by a phrase answering to *παντοπόρος*,—*καὶ σχεδὸν ἅπαντα τὰ δι' ἡμῶν μεμηχανημένα λόγος ἡμῖν ἐστιν ὁ συγκατασκευάσας*. We must not point thus: *βέλη· παντοπόρος, ἄπορος κ.τ.λ.*, when the sense would be weakened, and the construction perplexed ('all-providing, and in no case without resource, he meets the future').

οὐδὲν ... τὸ μέλλον = *οὐδὲν ὃ μέλλει* (*ἔσεσθαι*), nothing that is to be (cp. the absolute *τὸ μέλλον, τὰ μέλλοντα*). So Plat. *Lach.* 197 A *ἔγωγε ἀνδρεῖα καλῶ οὔτε θηρία οὔτε ἄλλο οὐδὲν τὸ τὰ δεινὰ ὑπὸ ἀγνοίας μὴ φοβούμενον=οὐδὲν ὃ μὴ φοβεῖται*. This negative form is as correct as (though actually rarer than) the positive *πᾶν τὸ καλῶς ἔχον* (Plat. *Rep.* 381 A) for *πᾶν ὃ καλῶς ἔχει*. Donaldson took *τὸ μέλλον* adverbially: 'in regard to the future, he comes to nothing without resources.' Cp. 728, *μηδὲν τὸ μὴ δίκαιον*, where *μηδέν* is subst., not adv.

361 f. μόνον and **μόνου** are alike admissible; *μόνον* means, 'the only thing that he will not achieve is to escape death'; *μόνου*, 'the only thing that he will not escape is death.' In this general view of human achievement, *μόνον* seems a little the better. **φεῦξιν—ἐπάξεται**, *procure* means of escape from death. *ἐπάγεσθαι*, prop. 'to bring into one's own country'; usu. said of calling in allies to help one; or of importing foreign products: Thuc. 4. 64 *ξυμμάχους δὲ οὐδέποτε ...ἐπαξόμεθα*: id. 1. 81 *ἐκ θαλάσσης ὧν δέονται ἐπάξονται*. Then often fig., of calling in anything to one's aid: Plat. *Legg.* 823 A *τὸ δὲ δὴ παρὸν ἡμῖν τὰ νῦν οἷον μάρτυρα ἐπαγόμεθα· δηλοῖ μὲν ἂν ὃ βουλόμεθα*: 'we call to our help, as a witness, the example which is actually present with us; it will show what we mean.' *Gorg.* 492 B *αὐτοὶ ἑαυτοῖς δεσπότην ἐπαγάγοιντο τὸν τῶν πολλῶν ἀνθρώπων νόμον τε καὶ λόγον καὶ ψόγον* ('*call in* to rule them'). Menander *Τδρία* fr. 2 *γέροντα δυστυχοῦντα, τῶν θ' αὐτοῦ κακῶν | ἐπαγόμενον λήθην, ἀνέμνησας πάλιν* ('seeking to procure forgetfulness of his troubles'). The word is admirably suitable and vivid here: man looks to every side for succour against the foe that is ever in the land,—Death; but from no

6 νόσων δ' ἀμηχάνων φυγὰς ξυμπέφρασται.

ἀντ. β'.

σοφόν τι τὸ μηχανόεν
2 τέχνας ὑπὲρ ἐλπίδ' ἔχων τοτὲ μὲν κακόν, ἄλλοτ' ἐπ' ἐσθλὸν ἕρπει·
3 νόμους *γεραίρων χθονὸς θεῶν τ' ἔνορκον δίκαν,
4 ὑψίπολις· ἄπολις, ὅτῳ τὸ μὴ καλὸν
5 ξύνεστι τόλμας χάριν. μήτ' ἐμοὶ παρέστιος
6 γένοιτο μητ' ἴσον φρονῶν, ὃς τάδ' ἔρδει.

363 ἀμηχάνων L, with ουσ written over ων by a late hand. (Dübner says, 'ων ex ουσ factum a m. rec.'; but ων is from the first hand, and has not been touched.) **365** σοφόν τι] Heimsoeth conject. δεινόν τι: Schmidt, τοῖόν τι: Gleditsch, τοσόνδε. **366** ὑπερ ἐλπίδ' L (not ὑπερελπίδ').—ἔχων] ἔχον r: cp. 344. **367** τοτὲ L, ποτὲ r. **368** παρείρων MSS. (with glosses πληρῶν, τηρῶν, στέργων).—Reiske conject. γεραίρων. Dindorf, παραιρῶν. Schaefer, γὰρ αἴρων. Schneidewin, τ' ἀείρων. Pallis, τε τηρῶν.

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quarter can he find help. It is surprising that so many recent critics should have confidently condemned ἐπάξεται, and sought to replace it by conjectures (see cr. n.).

363 f. ἀμηχάνων, such as seem to baffle all treatment: *El.* 140 ἀμήχανον | ἄλγος: Simonides *ap.* Plat. *Prot.* 344 C ἀμήχανος συμφορά.—**φυγάς,** like φεῦξιν: Eur. *Helen.* 799 λέκτρων...φυγάς, means of escape from the union; cp. Ar. *Eq.* 759 κἀκ τῶν ἀμηχάνων πόρους εὐμηχάνους πορίζων.—**ξυμπέφρασται,** here midd., as Aesch. *Suppl.* 438 καὶ δὴ πέφρασμαι: cp. *O. C.* 1016 n.

365—375 The ode closes with a more direct reference to the incident which suggested its theme. The daring ingenuity shown by the unknown breaker of Creon's edict is an instance of the subtlety which leads to ruin. The implied contrast with Creon—ὑψίπολις by his care for the laws—is effective in view of the destined περιπέτεια.

365 f. σοφόν τι...ἔχων: lit., possessing, in his resourceful skill, a thing subtle beyond belief: σοφόν τι is predicate, and in apposition with τὸ μηχανόεν τέχνας. Cp. Thuc. 2. 89 μέγα τι τῆς διανοίας τὸ βέβαιον ἔχοντες ἀντιτολμῶσιν: 'they are strong in the confidence of their spirit when they confront the foe.' There is no ground for altering σοφόν into δεινόν, τοῖον, or the like.—**τὸ μηχανόεν τ.,** the inventive quality in his skill: for τέχνας, cp. *O. T.* 380 n.; for the absence of τᾶς, cp. above, 10 (κακά). Cp. Thuc. 1. 90 τὸ...βουλόμενον καὶ ὕποπτον τῆς γνώμης: 2. 61 ἐν τῷ ὑμετέρῳ ἀσθενεῖ τῆς γνώμης.

367 τοτὲ μὲν...ἄλλοτ'. L has ποτὲ here: cp. *El.* 739 τόθ' (*i.e.* ποτὲ) ἄλλος, ἄλλοθ' ἕτερος: Plat. *Phaedr.* 237 E ποτὲ μὲν ἡ ἑτέρα, ἄλλοτε δὲ ἡ ἑτέρα κρατεῖ. Cp. *O. C.* 1745 n. There is no reason, then, for reading ποτὲ μέν here with inferior MSS., though it is equally good (Plato has ποτὲ μὲν answered by ποτὲ δέ, by ἐνίοτε δέ, or by αὖθις δέ).—**ἐπ'** with κακόν as well as ἐσθλόν: cp. 212 n. on κἀς.

368 γεραίρων, 'honouring,' is in my belief a certain correction of the MS. παρείρων. The latter='weaving in,' as a thread into a texture, or a flower into a wreath: for the genuine fig. use of it, see Xen. *Symp.* 6. 2 μεταξὺ τοῦ ὑμᾶς λέγειν οὐδ' ἂν τρίχα, μὴ ὅτι λόγον, ἄν τις παρείρειε: 'while you are speaking, one could not put in a hair, much less a speech' (so close and continuous is the texture of your speaking). Here, παρείρων has been explained as, 'weaving the laws (etc.) into the texture of his life'; but, even if we grant that so strange a phrase would be possible with words added to express 'the texture of his life,' it is certainly impossible without them. Dindorf proposed παραιρῶν as='wresting,' 'violating' (a strange sense), and pointed at δίκαν· 'he comes to evil (though at other times to good) when he violates the laws,' etc. ΓΕΡΑΙΡΟΝ could easily generate ΠΑΡΕΙΡΟΝ. γεραίρειν, prop. to distinguish by gifts of honour, is also a general poet. synonym for τιμᾶν: cp. Her.

but from baffling maladies he hath devised escapes.

Cunning beyond fancy's dream is the fertile skill which brings him, now to evil, now to good. When he honours the laws of the land, and that justice which he hath sworn by the gods to uphold, proudly stands his city: no city hath he who, for his rashness, dwells with sin. Never may he share my hearth, never think my thoughts, who doth these things! 2nd antistrophe.

Semitelos, *παροίκων* ('dwellers' in the land), with *εὐορκῶν* (='*φυλάττων εὐσεβῶς*') for *ἔνορκον*. **370** *ὑψίπολις*] *ῥυσίπολις* Iernstedt. **373** *μή τέ μοι* (not *μήτε μοι*) L: *μήτ' ἐμοὶ* r. **374** *μήτ' ἴσον*] In L more than one letter has been erased after *τ'* (Dübner suggests *ισ*, Campb. *εγ*). **375** *ἔρδει* L (not *ἔρδοι*: the *ε* is clear, and has not been touched).

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5. 67 *ἐτίμων τὸν Ἄδρηστον καὶ δὴ πρὸς τὰ πάθεα αὐτοῦ τραγικοῖσι χοροῖσι ἐγέραιρον*. Ar. *Th.* 960 *γένος Ὀλυμπίων θεῶν | μέλπε καὶ γέραιρε φωνῇ*.

369 θεῶν τ' ἔνορκον δίκαν, Justice, which men swear to observe, taking oaths by the gods (*ὅρκοι θεῶν*: *O. T.* 647 n.): =*ὅρκοις θεῶν κεκυρωμένην*.

370 f. ὑψίπολις seems best taken as =*ὑψηλὴν πόλιν ἔχων*: cp. Pind. *P.* 8. 22 *ἁ δικαιόπολις...νᾶσος* (Aegina). In *O.* 2. 8 Theron, tyrant of Acragas, is called *ὀρθόπολις* in an active sense, as =*ὀρθῶν τὴν πόλιν*. In *O. T.* 510 *ἀδύπολις*=*ἀνδάνων τῇ πόλει*: but it is harder to suppose that *ὑψίπολις* could have been intended to mean, 'standing high in his city.' Nor would that be the fittest sense. The loyal citizen makes the prosperous city; and her prosperity is his. See on 189. In this clause the Chorus thinks especially of Creon (**191** *τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὔξω πόλιν*).—**ἄπολις**. Where the typical citizen is a law-breaker, the city is ruined, and the evil-doer is left citiless. So Creon had described law-breaking as *ἄτην...ἀστοῖς* (185). The contrast with *ὑψίπολις* shows that the sense is not merely, 'when a man breaks the law he becomes an exile' (Lys. or. 21 § 35 *ἀντὶ ...πολιτῶν ἀπόλιδας*). The central thought is the power of human wit to make or mar the *πόλις*, according as the man is moral or immoral.—**τὸ μὴ καλόν**, the generic *μή*, such a mood as is not good,—**τόλμας χάριν**, by reason of ('thanks to') his audacity, with *ξύνεστι*, not with *ἄπολις* (*ἐστι*). In *O. T.* 888 *δυσπότμου χάριν χλιδᾶς* is not precisely similar, since it goes with *κακά νιν ἕλοιτο μοῖρα*. Others point at *ξύνεστι*, taking *τόλμας χάριν* with *μήτ' ἐμοὶ κ.τ.λ.*: but *μήτ'* should clearly be the first word in that sentence.

372 ff. παρέστιος. Cp. *O. T.* 249 n., where Oed. invokes a curse on himself, should the murderer become *ξυνέστιος* with him: also *ib.* 240 n. Hor. *Carm.* 3. 2. 26 *vetabo, qui Cereris sacrum Vulgarit arcanae, sub isdem Sit trabibus, fragilemve mecum Solvat phaselon*. Schneidewin cp. also Eur. fr. 848 (the dishonourer of parents) *μή μοι γένοιτο μήτε συνθύτης ποτέ, κ.τ.λ.*, and Callim. *Hymn.* 6. 117 (to Demeter) *μὴ τῆνος ἐμὶν φίλος, ὅς τοι ἀπεχθής, | εἴη, μήθ' ὁμότοιχος.*—**ἴσον φρονῶν**, 'may he not become like-minded with me,' is another way of saying, 'may I never come to share his sentiments.' Cp. *Il.* 15. 50 *ἴσον ἐμοὶ φρονέουσα*, 'like-minded with me': Ar. *Av.* 634 *ἐμοὶ φρονῶν ξυνῳδά*. In a narrower sense (not intended here) *τὰ αὐτὰ φρονεῖν* was said of agreement in politics, *idem sentire de republica*: Her. 1. 60 *τὠυτὸ φρονήσαντες*, 'having made common cause' (the *στασιῶται* of Megacles and Lycurgus).

375 ἔρδει, L's reading, should be kept. The indic. is, of course, compatible with generality: for such an indic. after an optative, cp. Dem. or. 4. 51 *νικῴη δ' ὅ τι πᾶσιν ὑμῖν μέλλει συνοίσειν*. It is also rather in favour of the indic. that the speaker is here thinking of an actual case. The optat. *ἔρδοι* would be abstract, 'any one who should conceivably do these things,' and would be equally correct: cp. on 666.

376 The choral ode has closed with an allusion to the unknown *man* (*ὅς*: cp. 248 *τίς ἀνδρῶν*, 319 *ὁ δρῶν*). At this mo-

ἐς δαιμόνιον τέρας ἀμφινοῶ
τόδε· πῶς εἰδὼς ἀντιλογήσω
τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην;
ὦ δύστηνος
καὶ δυστήνου πατρὸς Οἰδιπόδᾱ,
τί ποτ'; οὐ δή που σέ γ' ἀπιστοῦσαν
τοῖς βασιλείοισιν ἄγουσι νόμοις
καὶ ἐν ἀφροσύνῃ καθελόντες;

ΦΥ. ἥδ' ἔστ' ἐκείνη τοὔργον ἡ ξειργασμένη·
τήνδ' εἴλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων;
ΧΟ. ὅδ' ἐκ δόμων ἄψορρος ἐς δέον περᾷ.
ΚΡ. τί δ' ἔστι; ποίᾳ ξύμμετρος προὔβην τύχῃ;
ΦΥ. ἄναξ, βροτοῖσιν οὐδέν ἐστ' ἀπώμοτον·
ψεύδει γὰρ ἡ πίνοια τὴν γνώμην· ἐπεὶ

376 ἐς] Reiske conject. εἰ [*i.e.* 'I marvel whether this portent is supernatural'], and presently πῶς δ'.—ἀμφινοῶ L, the first o blotted. **378** τήνδ' οὐκ εἶναι] Hermann conject. μὴ οὐ τήνδ' εἶναι. **380** καὶ δυστήνου] Meineke conject. κἀκ (or παῖ) δ. **382** βασιλείοισ ἄγουσι L, βασιλείοισιν ἄγουσι Triclinius. So in 931 L has τοῖσ for τοῖσιν.

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ment Antigone is led in by the Guard.—**ἀμφινοῶ**: cp. *O. C.* 316 (where Antigone can scarcely believe her eyes, on seeing Ismene,) ἆρ' ἔστιν; ἆρ' οὐκ ἔστιν; ἢ γνώμη πλανᾷ; For **ἐς**, cp. *φοβεῖσθαι εἴς τι*, *O. T.* 980 n.—**δαιμόνιον τέρας**, a portent sent by gods,—so astounding as to require a supernatural cause. Xen. *Mem.* 1. 3. 5 *εἰ μή τι δαιμόνιον εἴη*.

377 f. πῶς εἰδὼς κ.τ.λ.: 'How, when I know (that she *is* Antigone, *sc.* ὅτι ἐστί), shall I maintain that she is *not?*' (**οὐκ εἶναι**=ὅτι οὐκ ἐστί). A simple verb of 'saying' regularly takes οὐ with inf. in oratio obliqua: *λέγω οὐκ εἶναι*=*ὅτι οὐκ ἐστί*. If this verb of saying is negatived, the negative with the inf. is still οὐ: *πῶς λέξω οὐκ εἶναι*; Here, *ἀντιλογέω* has the construction of a simple verb of saying: *πῶς ἀντιλογήσω οὐκ εἶναι*; Hermann conjectured **μὴ οὐ τήνδ' εἶναι** (which is palaeographically very improbable). *μὴ οὐκ εἶναι* would be the normal constr. after *πῶς ἀντιλογήσω*, if *ἀντιλογέω* were viewed in its special quality as a verb of 'denying.' *ἀρνοῦμαι μὴ εἶναι*: *πῶς ἀρνήσομαι μὴ οὐκ* (or simply *μή*, *O. T.* 1388 n.) *εἶναι*; Cp. below, 443 n. It may be noted that, when *ἀντιλέγω* means to 'deny,' it is more often followed by ὡς (or ὅτι) οὐ with the finite verb; when followed by *μή* and inf., it more often means 'to protest against' a measure; Thuc. 3. 41 *ἀντέλεγε...μὴ ἀποκτεῖναι* Μυτιληναίους: Xen. *Cyr.* 2. 2. 20 *αἰσχρὸν ὄν* (=*οὐ δεῖ*) *ἀντιλέγειν τὸ μὴ οὐχὶ τὸν πλεῖστα πονοῦντα...μεγίστων ἀξιοῦσθαι*. —**ἀντιλογήσω** might be deliberative aor., but is rather fut. ind. (cp. *O. T.* 1419, *O. C.* 310).

379 f. ὦ δύστηνος: nom. for voc., *O. C.* 185 n.—**δ. πατρός**, gen. of origin: *O. C.* 214 n.—**Οἰδιπόδᾱ** occurs as gen. in *O. T.* 495, but as voc. *ib.* 1194.

381 ff. τί ποτ'; Cp. *Ph.* 1210.—**οὐ δή που**: cp. *O. T.* 1472 *οὐ δὴ κλύω που...*;—**ἀπιστοῦσαν** = *ἀπειθοῦσαν*, cp. 219, 656.—**ἄγουσι**. It is far more probable that the final *ιν* of *βασιλείοισιν* should have dropped out in L (see cr. n.) than that Soph. should have written *ἀπάγουσι*. At Athens *ἀπάγω* and *ἀπαγωγή* were technical terms for a process of summary arrest by which any citizen could bring before the magistrates a person taken in a criminal act (*ἐπ' αὐτοφώρῳ*). We have seen (on v. 158) that a word with a technical Attic sense was not necessarily excluded from Attic poetry. But *ἀπάγω* would surely jar here. Allowing for the difference between a technicality and a

Enter the Guard, on the spectators' left, leading in ANTIGONE.

What portent from the gods is this?—my soul is amazed. Anapaests.
I know her—how can I deny that yon maiden is Antigone?
O hapless, and child of hapless sire,—of Oedipus! What means this? Thou brought a prisoner?—thou, disloyal to the King's laws, and taken in folly?

GUARD.

Here she is, the doer of the deed:—we caught this girl burying him:—but where is Creon?

CH. Lo, he comes forth again from the house, at our need.

CR. What is it? What hath chanced, that makes my coming timely?

GU. O King, against nothing should men pledge their word; for the after-thought belies the first intent. I could

—*βασιλείοις ἀπάγουσι* Boeckh (for which Wecklein suggests *ἐσάγουσι* or *προσάγουσι*). **384** In L the speaker is designated by *αγ*, before which S has written *φύλαξ* in the margin: cp. 223.—*ἐξειργασμένη* L (without art.): *ἡ ᾽ξειργασμένη* r and Brunck. **386** *ἄψορρος*] The *ἄ* made from *ὔ* in L.—*εἰς δέον* r (including A): *εἰς μέσον* L. Nauck writes *εἰς καιρὸν*: Semitelos, *αἰσίως*. Wecklein conject. *ἐς καλόν*. **387** *ξύμμετρος ἐξέβην* L, with *προύβην* written above by S. *ποία ξύμμετρος προύβη τύχη* r.—Bergk conject.

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colloquialism, it would be nearly as bad as, 'Have they taken you up?'—**καὶ** connects **ἀπιστοῦσαν** with **καθελόντες** (not with *ἐν ἀφροσύνῃ*): cp. *O. C.* 737 n.

384—581 Second *ἐπεισόδιον*. Antigone, brought before Creon, avows and justifies her deed. Creon declares that she shall die. Ismene, when led in (531), associates herself with the act, but is not permitted by her sister to claim any part in it. Creon orders that both sisters shall be kept prisoners.

384 **ἐκείνη**, she whom we sought: cp. *O. C.* 138 *ὅδ᾽ ἐκεῖνος ἐγώ*, n.—**τοὔργον ἡ ᾽ξειργ.**: for the order, cp. 324.

386 **ἐς δέον**: cp. *O. T.* 1416 *ἐς δέον πάρεσθ᾽ ὅδε | Κρέων*: so *ib.* 78 *εἰς καλόν*: *Ai.* 1168 *ἐς αὐτὸν καιρόν*. L has *εἰς μέσον*, *i.e.* 'he comes forth in public' (so that you, and all, can speak with him). The phrase occurs elsewhere in Soph., but never with ref. to entrance on the stage: *Ph.* 609 *ἔδειξ᾽ Ἀχαιοῖς ἐς μέσον* (showed him publicly); *Ai.* 1285 *τὸν κλῆρον ἐς μέσον καθεὶς* (*i.e.* among the others): *Tr.* 514 *ἴσαν ἐς μέσον* (into the arena). Here, *ἐς δέον* is not only far the better phrase, but is confirmed by Creon's question in the next v., *ποίᾳ ξύμμετρος... τύχῃ*; A, and almost all the later MSS., have *εἰς δέον*, which may, doubtless, have been a conjecture suggested by *O. T.* 1416, —as is held by those who believe all our MSS. to have come from L; but it looks more like a true reading which L has somehow missed. Cp. on 831.

387 **ξύμμετρος**, commensurate with, *i.e.* here, opportune for. *O. T.* 84 *ξύμμετρος γὰρ ὡς κλύειν*: *ib.* 1113 *ξυνᾴδει τῷδε τἀνδρὶ σύμμετρος*.

388 **ἀπώμοτον**, *abiurandum:* there is nothing, the possibility of which men ought to deny on oath: *οὐκ ἔστιν ὅ τι ἀπομνύναι χρὴ βροτοὺς μὴ οὐκ ἂν γενέσθαι*. Archilochus fr. 76 *χρημάτων ἄελπτον οὐδέν ἐστιν οὐδ᾽ ἀπώμοτον | οὐδὲ θαυμάσιον*. Eupolis Πόλεις fr. 25 *τί δ᾽ ἔστ᾽ Ἀθηναίοισι πρᾶγμ᾽ ἀπώμοτον*;

389 **ψεύδει** = falsifies (like *ψευδοποιεῖν*): Thuc. 3. 66 *τὴν...ψευσθεῖσαν ὑπόσχεσιν*.—**ἡ ᾽πίνοια**, here, the *after*-thought, *αἱ δεύτεραι φροντίδες*. But usually the *ἐπί* in *ἐπινοέω*, *ἐπίνοια*, denotes *advance*,—'forming a design,' or 'inventing': Ar. *Eq.* 90 *οἶνον σὺ τολμᾷς εἰς ἐπίνοιαν λοιδορεῖν*; Cp. Lucian Προμηθεὺς εἶ ἐν λόγοις 7 *τό γε μεταβουλεύεσθαι Ἐπιμηθέως ἔργον, οὐ Προμηθέως ἐστίν*.

σχολῇ ποθ' ἥξειν δεῦρ' ἂν ἐξηύχουν ἐγώ, 390
ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε·
ἀλλ' ἡ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ
ἔοικεν ἄλλῃ μῆκος οὐδὲν ἡδονῇ,
ἥκω, δι' ὅρκων καίπερ ὢν ἀπώμοτος,
κόρην ἄγων τήνδ', ἣ καθηρέθη τάφον 395
κοσμοῦσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,
ἀλλ' ἔστ' ἐμὸν θοὔρμαιον, οὐκ ἄλλου, τόδε.
καὶ νῦν, ἄναξ, τήνδ' αὐτός, ὡς θέλεις, λαβὼν
καὶ κρῖνε κἀξέλεγχ'· ἐγὼ δ' ἐλεύθερος
δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν. 400
ΚΡ. ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβών;
ΦΤ. αὕτη τὸν ἄνδρ' ἔθαπτε· πάντ' ἐπίστασαι.
ΚΡ. ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φής;

ξύμμετρ' ἐξέβην. **390** σχολῇ ποθ' ἥξειν (ἠίξειν L) δεῦρ' ἂν ἐξηύχουν ἐγώ MSS. Wecklein conject. δεῦρό μ' for δεῦρ' ἄν. Meineke, ἥκειν for ἥξειν, or δεῦρό γ' for δεῦρ' ἄν. Blaydes, ποτ' ἐλθεῖν, or γ' ἂν ἐλθεῖν, for ποθ' ἥξειν. F. W. Schmidt, δεῦρ', ἄναξ, ηὔχουν. **392** ἐκτὸς] Seyffert conject. ἄτοπος: Gleditsch, ἄλογος: Pallis, εἰκὸς.—ἐλπίδας] In L the first hand wrote ἐλπίδα, but σ has been added (by the first hand itself, I think) above the α. Some think that the ρὰ of χαρὰ was added by S: this seems

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390 ἐξηύχουν ἄν, I could have vowed, **σχολῇ ἥξειν ποτὲ δεῦρο**, that it would be long before I ever came hither. Cp. Eur. *Helen.* 1619 οὐκ ἂν ποτ' ηὔχουν οὔτε σ' οὔθ' ἡμᾶς λαθεῖν | Μενέλαον, ὦναξ, ὡς ἐλάνθανεν πάρων: 'I should never have expected that he would escape us'; where (as the order of words shows) ἄν goes with ηὔχουν,—the suppressed protasis being, as here, εἰ ἠρώτα τις, 'if any one had asked me.' So Lys. or. 12 § 22 ἐγὼ δ' ἐβουλόμην ἂν αὐτοὺς ἀληθῆ λέγειν, 'I could wish' (the ref. there being to present time), *sc.* εἰ δυνατὸν ἦν. Cp. *Ph.* 869 n. The needless emendations of this verse have aimed at disjoining ἄν from ἐξηύχουν and attaching it to the infin., or else at removing it altogether. But, though the φύλαξ had actually said (in the 'aside' at 329) that he did not mean to come back, he was not therefore debarred from using this turn of phrase; 'I *could have* vowed that I would not come back.'—**σχολῇ** (cp. 231), here iron., 'not in a hurry' (*O. T.* 434 n.); Shaksp. *Tit. Andron.* 1. 2. 301 'I'll trust by leisure him that mocks me once.'

391 ταῖς σαῖς ἀπειλαῖς, 'by reason of thy threats': cp. 335 (νότῳ) n., 588 (πνοαῖς), 956 (ὀργαῖς). Here, the causal dat. seems also to suggest occasion ('at the time of your threats'): see on 691 λόγοις.—**ἐχειμάσθην**: *Ph.* 1460 χειμαζομένῳ (ἐμοί), in my sore trouble.

392 ἡ...ἐκτὸς (τῶν ἐλπίδων) **καὶ παρὰ ἐλπίδας**. I cannot parallel this zeugma of preps. with a case suited only to the second (in *Il.* 17. 760 περί τ' ἀμφί τε τάφρον both preps. take acc.): and yet it seems to be genuine, the phrase being so energetic and compact. **ἐκτός** is certainly supported by 330, while ἄτοπος, ἄλογος, and εἰκός are all very improbable substitutes. Nor can I think, with Schütz, that ἐκτός is here adverb: 'the outside joy' (*i.e.* outside of one's calculations).

393 f. οὐδὲν ἔοικε μῆκος, is not at all (adv.) like in greatness, **ἄλλῃ ἡδονῇ**, to any other pleasure; *i.e.* is vastly greater than any other. For the adv. **οὐδέν**, cp. Plat. *Lys.* 220 C τὸ φίλον...οὐδὲν τούτοις ἔοικε. For **μῆκος**=*amplitudo*, Empedocles 15 ἐξ οἵης τιμῆς τε καὶ ὄσσου μήκεος ὄλβου: so Pindar speaks of μακρὸς ὄλβος (*P.* 2. 26), μακροτέρα ἀρετά (*I.* 4. 21), Aristotle of μακρὰ τιμήματα (*Pol.* 3. 5. 6, opp. to βραχέα *ib.* 4. 4. 24), μακρὰ οὐσία

have vowed that I should not soon be here again,—scared by thy threats, with which I had just been lashed: but,—since the joy that surprises and transcends our hopes is like in fulness to no other pleasure,—I have come, though 'tis in breach of my sworn oath, bringing this maid; who was taken showing grace to the dead. This time there was no casting of lots; no, this luck hath fallen to me, and to none else. And now, Sire, take her thyself, question her, examine her, as thou wilt; but I have a right to free and final quittance of this trouble.

Cr. And thy prisoner here—how and whence hast thou taken her?

Gu. She was burying the man; thou knowest all.

Cr. Dost thou mean what thou sayest? Dost thou speak aright?

very doubtful. The ρ is somewhat small and fine; but cp. the λ of ἐλπίδα, and the οσ of ἀπώμοτος in 394. **393 f.** Nauck condenses these two verses into one, which he places in the text: *πέπεικεν, ἥκω καίπερ ὢν ἀπώμοτος.* Mekler rejects vv. 392—394 as spurious.—*ὅρκων*] L has *ου* over *ων* from the first hand. **395** *καθευρέθη* L.—*καθηρέθη* an anonymous critic in *Class. Journ.* xvii. 58: and so many recent edd. **402** *ἔθαπτε*] *ἐθαπτεν* L. **403** *ξυνίης*] *ξυνίειτ* L, as *O. T.* 628, *El.* 1347, and *ἴειτ El.* 596. Some hold, with Brunck, that the Attic 2nd sing. pres. was *ἰεῖς*, and of *τίθημι, τιθεῖς*. But see Porson, Eur. *Or.* 141, and Ellendt *s.v. ἵημι*.

(*ib.* 4. 4. 5), and Soph. himself of *μακρὸς πλοῦτος* (*Ai.* 130). For **ἔοικε** Wolff-Bellermann cp. Thuc. 7. 71 *ὁ...φόβος ἦν... οὐδενὶ ἐοικώς* ('great beyond example'), Xen. *De Vect.* 4. 31 *οὐδενὶ τῶν παρεληλυθότων ἐοικός* ('far greater than any of the past'); and for the sentiment, Eur. fr. 554 *ἐκ τῶν ἀέλπτων ἡ χάρις μείζων βροτοῖς | φανεῖσα μᾶλλον ἢ τὸ προσδοκώμενον.*—Nauck's treatment of this verse and the next has no justification: see cr. n.

394 δι' ὅρκων . . ἀπώμοτος, though I had sworn with oaths (sworn solemnly) not to come. Cp. *Ai.* 1113 *ὅρκων οἵων ἦν ἐνώμοτος*: Ar. *Ran.* 150 *ἐπίορκον ὅρκον ὤμοσεν.*

395 f. καθηρέθη (cp. 383 *καθελόντες*) is clearly better here than L's *καθευρέθη*: and the compound *καθευρίσκω* is nowhere found in classical Attic.—**τάφον κοσμοῦσα**, paying the due rites of burial (*τάφον* = *ταφήν*, cp. 490), by sprinkling the dust and pouring the libations on the corpse. *κοσμέω* was specially said of obsequies: cp. 901, *El.* 1139 *λουτροῖς ἐκόσμησ'*.—**ἐπάλλετο**, as when lots were shaken in a helmet (*Ai.* 1285; cp. *El.* 710). His **ἔρμαιον** is the luck of being the first to bring the glad tidings,—as his former mission was ironically called *τοῦτο τἀγαθόν* (275). In the discovery and seizure of Antigone he had no greater share than his comrades (432).

399 f. κρῖνε = *ἀνάκρινε*, question: *Ai.* 586 *μὴ κρῖνε, μὴ 'ξέταζε.*—**δίκαιός εἰμι**: the only certain instance in Tragedy of the personal constr. (Thuc. 1. 40 *δίκαιοί γ' ἐστε...ἐναι*); for in Eur. *Hipp.* 1080 *πολλῷ γε μᾶλλον σαυτὸν ἤσκησας σέβειν | ἢ τοὺς τεκόντας ὅσια δρᾶν, δίκαιος ὤν*, the latter words are more pointed if ironical ('just man though thou art'): and Aesch. *Eum.* 55 *καὶ κόσμος οὔτε πρὸς θεῶν ἀγάλματα | φέρειν δίκαιος* is different ('proper to bring'). But Ar. has this use, *Nub.* 1283 *ἀπολαβεῖν...δίκαιος εἶ*, and *ib.* 1434.—**ἀπηλλάχθαι**, perf., for good and all: *O. T.* 1050.

401 f. Observe the order of the words as marking his amazement. For the double interrog. cp. *Il.* 21. 150 *τίς πόθεν εἰς ἀνδρῶν; Ph.* 243 *τίνι | στόλῳ προσέσχες τήνδε γῆν, πόθεν πλέων;*—**πάντ' ἐπίστασαι**: one of the formulas which often close a messenger's speech, as *Tr.* 484 *πάντ' ἐπίστασαι λόγον*: *Ai.* 480 *πάντ' ἀκήκοας λόγον*: *ib.* 876 *πάντ' ἀκήκοας*: *Ph.* 241 *οἶσθα δὴ τὸ πᾶν.*

403 ἦ καὶ, *O. T.* 368 n. The first *καὶ* here is not 'both.'—**ὀρθῶς**, 'rightly': *i.e.* do your words express what you really

ΦΥ. ταύτην γ' ἰδὼν θάπτουσαν ὃν σὺ τὸν νεκρὸν
ἀπεῖπας. ἆρ' ἔνδηλα καὶ σαφῆ λέγω;
ΚΡ. καὶ πῶς ὁρᾶται κἀπίληπτος ἠρέθη;
ΦΥ. τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἤκομεν,
πρὸς σοῦ τὰ δεῖν' ἐκεῖν' ἐπηπειλημένοι,
πᾶσαν κόνιν σήραντες ἢ κατεῖχε τὸν
νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ,
καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,
ὀσμὴν ἀπ' αὐτοῦ μὴ βάλῃ πεφευγότες,
ἐγερτὶ κινῶν ἄνδρ' ἀνὴρ ἐπιρρόθοις

404 *ἰδὼν* Brunck: *ἴδον* L: *εἶδον* r. **406** *κἀπίληπτος*] *κἀπίλημπτοσ* L.—*ἠρέθη*] *εὑρέθη*, with *η* over *ευ* from the first hand. The correction meant was *ἠρέθη* (not *ηὑρέθη*, for L regularly gives *ευ* in the aor., impf., and pf. of *εὑρίσκω*) which the schol., too, read: *ποίῳ τρόπῳ αὐτὴν συνελάβεσθε καὶ κατειλήφατε;* **407** *ἤκομεν*] *ἱκόμην* Kvíčala.

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mean to say? (Not, merely, 'truly,' *i.e.* in accordance with the fact: cp. 99 n.)

404 **τὸν νεκρόν**: antecedent with art. drawn into relative clause: *O. C.* 907 n. *νῦν δ' οὕσπερ αὐτὸς τοὺς νόμους εἰσῆλθ' ἔχων, | τούτοισιν κ.τ.λ.*

405 **ἆρ' ἔνδηλα**: said triumphantly: Aesch. *Ag.* 268 ΧΟ. *πῶς φής...*; ΚΛ. *Τροίαν Ἀχαιῶν οὖσαν· ἢ τορῶς λέγω*; Cp. *Ai.* 1158 *οὐδείς ποτ' ἄλλος ἢ σύ. μῶν ἠνιξάμην*;

406 **ὁρᾶται...ἠρέθη**: historic pres. combined with aor., as *Ai.* 31 *φράζει τε κἀδήλωσεν*: cp. 419, *Tr.* 359 ff., *O. T.* 118 f.—**ἐπίληπτος**, seized in the act = *ἐπ' αὐτοφώρῳ*. Her. 3. 69 *ἐπίλαμπτος... ἀφάσσουσα (τὰ ὦτα) ἔσται*, 'will be caught feeling the ears.' [Dem.] or. 25 § 80 *τοὺς ἐπιλήπτους* (the epileptic) *φησὶν ἰᾶσθαι, αὐτὸς ὢν ἐπίληπτος πάσῃ πονηρίᾳ.*

407 **ἤκομεν**. The occupation of the guards was temporarily gone when they perceived that the burial, which they had been set to prevent, had been effected (255). Creon, speaking to their deputy, sent them back to their post, with orders to discover the culprit (306). *ἤκομεν* (imperf.) simply refers to their taking up their station again near the body. It need not imply that they had escorted their comrade on his way to Creon. We could not take *ἤκομεν...ἐπηπειλημένοι* as merely plur. for sing., and then refer *σήραντες*, etc., to the guards collectively. Nor is the conject. *ἱκόμην* needed.

408 f. **τὰ δεῖν' ἐκεῖν'**. Creon's threats were addressed to all the guards: cp. 305 ff.—**τὸν | νέκυν**: so *O. C.* 351 *τὰ τῆς | οἴκοι διαίτης*: *Ph.* 263 *ὃν οἱ | δισσοὶ στρατηγοί*: *El.* 879 *κἀπὶ τοῖς | σαυτῆς κακοῖσι.* So Ar. *Eccl.* 452 *οὐδὲ τὸν | δῆμον.* Aesch. places the art. thus only when it is a *pronoun* (*Ag.* 7 *τῶν*: *Theb.* 385, *Eum.* 137 *τῷ*). In Eur. no instance seems to occur.

411 **καθήμεθ'** is better taken as plpf. than pf., for, though *ἤκομεν* is ambiguous, we have a series of historical tenses in 415—421. Ar. sometimes uses and sometimes omits the augment, as *Ach.* 638 *ἐκάθησθε*, *Eccl.* 304 *καθῆντο* (both proved by metre); and if our MSS. can be trusted, classical prose, too, admitted both forms, as Aeschin. or. 2 § 89 *ἐκαθήμην*, Dem. or. 18 § 169 *καθῆτο*. In the five pluperfects furnished by Attic inscriptions of 428—325 B.C. the syllabic augment is always added, but there is no epigraphic evidence in the particular case of *ἐκαθήμην* (see Meisterhans, p. 77).—**ἄκρων ἐκ πάγων**, with *καθήμεθα*, 'on the hill-top.' The corpse lay on the highest part of the Theban plain (1110, 1197), with rising ground (*πάγοι*) behind or around it. The guards post themselves on this rising ground, facing the corpse, and with their backs to the wind. The use of **ἐκ** (or *ἀπό*), with a verb denoting *position*, occurs only in a few places of poetry; but it is certainly genuine, and deserves attention, for its true force has not (I think) been observed. (1) *Il.* 14. 153 Ἥρη δ' | *εἰσεῖδε χρυσόθρονος ὀφθαλμοῖσιν | στᾶσ'*

Gu. I saw her burying the corpse that thou hadst forbidden to bury. Is that plain and clear?

Cr. And how was she seen? how taken in the act?

Gu. It befell on this wise. When we had come to the place,—with those dread menaces of thine upon us,—we swept away all the dust that covered the corpse, and bared the dank body well; and then sat us down on the brow of the hill, to windward, heedful that the smell from him should not strike us; every man was wide awake, and kept his neighbour alert with torrents of threats,

408 δεῖν'] δεῖν' L. **410** εὖ] Reiske conject. αν. **411** ὑπήνεμοι] Keck and Naber conject. ὑπήνεμον (to go with ὀσμήν): Tournier, ἀπήνεμοι: Semitelos, σκοπούμενοι. **412** βάλῃ L: βάλοι H. Stephanus. **413** κινῶν r: κεῖνον L. Nauck and

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ἐξ Οὐλύμποιο ἀπὸ ῥίου. Here, ἀπὸ ῥίου goes with εἰσεῖδε: but ἐξ Οὐλύμποιο, however much εἰσεῖδε may have influenced it, at least cannot be disjoined from στᾶσ'. (2) Eur. *Ph.* 1009 ἀλλ' εἶμι καὶ στὰς ἐξ ἐπάλξεων ἄκρων | σφάξας ἐμαυτὸν σηκὸν εἰς μελαμβαθῆ | δράκοντος, ἔνθ' ὁ μάντις ἐξηγήσατο, | ἐλευθερώσω γαῖαν. It is impossible to sever στάς from ἐξ ἐπ., even if we partly explain ἐξ by σφάξας. (3) *ib.* 1224 Ἐτεοκλέης δ' ὑπῆρξ' ἀπ' ὀρθίου σταθείς | πύργου κελεύσας σῖγα κηρῦξαι στρατῷ. The position of σταθείς forbids us to sever it from ἀπ' ὀρθ. π., even though ὑπῆρξε or κελεύσας is used to explain ἀπό. (4) Eur. *Tro.* 522 ἀνὰ δ' ἐβόασεν λεὼς | Τρῳάδος ἀπὸ πέτρας σταθείς. A similar case. In all these passages, a picture is presented, and we have to glance from a remoter to a nearer object. The mental eye is required to measure the space between Hera on the peak of Olympus, and Poseidon on the plain of Troy; between Megareus on the walls of Thebes, and the cavern into which his corpse is to fall. And, in each case, ἐκ or ἀπό denotes the *quarter* in which the remoter object is to be looked for. This, which might be called the 'surveying' use, is distinct from that in which the prep. has a pregnant force, as being directly suggestive of motion (*οἱ ἐκ Σικελίας ἥξουσι*); but it springs from the same mental tendency,—viz., to take a rapid glance over the dividing interval. Cp. ἵστασθαι πρός τινος ('on his side'). So here: in the foreground of the picture is the corpse, which they have just laid bare. Now look to the hillocks behind it; in that quarter you will see the guards at their post.—I have not cited *Od.* 21. 419 τὸν ῥ' ἐπὶ πήχει ἑλὼν ἕλκεν νευρὴν γλυφίδας τε | αὐτόθεν ἐκ δίφροιο καθήμενος, because there ἐκ δίφροιο goes with ἕλκεν, not with καθήμενος (he drew the bow, just from the chair, where he sat). —**ὑπήνεμοι**, under the wind, *i.e.*, so that it blew from behind them, not in their faces, as the next v. explains. (At v. 421 the dust is blown in their faces, but that is by the sudden, gusty σκηπτός.) The idea of 'sheltered,' which ὑπήνεμος usu. implies, is less prominent here, yet quite admissible, if we suppose them to sit just below the summits of the πάγοι. Cp. Xen. *Oec.* 18. 6 ἐκ τοῦ προσηνέμου μέρους, on the side *towards which* the wind blows, opp. to ἐκ τοῦ ὑπηνέμου, to windward. Theophr. *Causs. Plantt.* 3. 6. 9 opposes πνευματώδης καὶ προσήνεμος τόπος to τὰ ὑπήνεμα: and Arist. *Hist. An.* 9. 15 ἐν προσηνέμῳ to ἐν ἐπισκεπεῖ.

412 βάλῃ, the 'vivid' subjunct. (instead of βάλοι), after a secondary tense; while in v. 414 we have the normal optat. (ἀκηδήσοι). For this combination cp. Xen. *An.* 3. 5. 17 παρήγγειλαν, ἐπειδὴ δειπνήσειαν,...ἀναπαύεσθαι, καὶ ἕπεσθαι ἡνίκ' ἄν τις παραγγείλῃ.

413 ἐγερτί: see on ἀστακτί, *O. C.* 1251. Each man was careful to keep wide awake, and also to see that his comrades did so.—**κινῶν**, urging to vigilance. Plat. *Rep.* 329 D βουλόμενος ἔτι λέγειν αὐτὸν ἐκίνουν καὶ εἶπον, ὦ Κέφαλε, κ.τ.λ. The conject. νεικῶν is needless. For the sing. instead of the plur. (κινοῦντες) in partitive apposition, see on φύλαξ ἐλέγχων φύλακα, 260.—**ἐπιρρόθοις κακοῖσιν**, lit., with obstreperous taunts,

κακοῖσιν, εἴ τις τοῦδ' *ἀκηδήσοι πόνου.
χρόνον τάδ' ἦν τοσοῦτον, ἔστ' ἐν αἰθέρι
μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος
καὶ καῦμ' ἔθαλπε· καὶ τότ' ἐξαίφνης χθονὸς
τυφὼς ἀείρας σκηπτόν, οὐράνιον ἄχος,
πίμπλησι πεδίον, πᾶσαν αἰκίζων φόβην
ὕλης πεδιάδος, ἐν δ' ἐμεστώθη μέγας
αἰθήρ· μύσαντες δ' εἴχομεν θείαν νόσον.
καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,
ἡ παῖς ὁρᾶται, κἀνακωκύει πικρᾶς
ὄρνιθος ὀξὺν φθόγγον, ὡς ὅταν κενῆς
εὐνῆς νεοσσῶν ὀρφανὸν βλέψῃ λέχος·
οὕτω δὲ χαὔτη, ψιλὸν ὡς ὁρᾷ νέκυν,

Semitelos conject. νεικῶν: Hense, κεντῶν. **414** ἀφειδήσοι MSS.: ἀκηδήσοι Bonitz. Golisch proposed ἀφ' εὐδήσοι (*Jahr. Phil.* p. 176, 1878), and so, by an independent

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the adj. expressing the loud, continuous noise of tongues. The ἐπι- does not mean 'bandied to and fro': see *Tr.* 263 πολλὰ μὲν λόγοις | ἐπερρόθησε. In fr. 521 ἐπίρροθα δώματα='open to reproach.' Elsewhere (as with Aesch.) ἐπίρροθος='helper' (ἐπιρροθέω, to come with shouts to the rescue). Cp. ἐρρόθουν 259 n., 290.

414 ἀκηδήσοι: fut. opt. in orat. obliqua; the direct form of the threat would be (κλαύσει) εἰ ἀκηδήσεις (or ἐὰν ἀκηδήσῃς). Cp. *Ph.* 374 ἤρασσον κακοῖς | τοῖς πᾶσιν... | εἰ ταμὰ κεῖνος ὅπλ' ἀφαιρήσοιτό με: he said (ὅλοιο), εἰ ἀφαιρήσει. *Ai.* 312 δεῖν' ἐπηπείλησ' ἔπη, | εἰ μὴ φανοίην (he said, εἰ μὴ φανεῖς). ἀκηδέω had been used by Hom. *Il.* 14. 427, 23. 70, Aesch. *P. V.* 508, and recurs in later poetry. The MS. **ἀφειδήσοι** cannot be defended as='play the prodigal with,' *i.e.* 'be careless of.' ἀφειδεῖν πόνου could mean only to be unsparing of labour. In Thuc. 4. 26 ἀφειδὴς ὁ κατάπλους καθειστήκει is explained by the next words, ἐπώκελλον γὰρ τὰ πλοῖα τετιμημένα χρημάτων: they were 'unsparing' of their boats, since a value had been set on the latter. Bonitz, to whom ἀκηδήσοι is due, refers to Apoll. Rhod. 2. 98 οὐδ' ἄρα Βέβρυκες ἄνδρες ἀφείδησαν βασιλῆος, where Choeroboscus has preserved the true ἀκήδησαν. In the schol. on *Ai.* 204 φειδόμενοι occurs by error for κηδόμενοι.

415—421 The incident of the storm was a dramatic necessity, to account for Antigone reaching the corpse unobserved. A powerful picture is compressed into seven lines. (Cp. *O. C.* 1315 ff. for a like instance of self-restraint in description.)

416 f. κατέστη, prop., had taken its place. There is a Homeric echo here: *Il.* 8. 66 ὅφρα μὲν ἠὼς ἦν καὶ ἀέξετο ἱερὸν ἦμαρ, | τόφρα μάλ' ἀμφοτέρων βέλε' ἤπτετο, πῖπτε δὲ λαός· | ἦμος δ' ἠέλιος μέσον οὐρανὸν ἀμφιβεβήκει, | καὶ τότε δὴ χρύσεια πατὴρ ἐτίταινε τάλαντα.—**χθονὸς** (*from* the ground) with ἀείρας: cp. *O. T.* 142 βάθρων | ἵστασθε, n.

418 τυφώς, the whirlwind: the **σκηπτός** is the storm of dust (κονιορτός) which it lifts from the ground. The word σκηπτός usu.='a thunderbolt,' and by its deriv. ought at least to mean a storm swooping on the earth from the sky; but the schol. attests its use in a larger sense: σκηπτὸς δὲ λέγεται πᾶν πνεῦμα θυελλῶδες, ὅταν συνερείδῃ τῇ γῇ, καὶ πάλιν ἄνω αἴρῃ· τὸ δὲ τοιοῦτο καὶ στρόβιλόν τινες καλοῦσι, παρὰ τὸ στροβεῖν.—**οὐράνιον ἄχος**, a trouble in the sky (cp. *O. C.* 1466 οὐρανία...ἀστραπή), since the cloud of dust darkened the sky: schol. τὸ λυποῦν τὸν αἰθέρα, καθὸ ταράσσει αὐτόν: only ἄχος is rather what annoys *us* than what annoys the (personified) οὐρανός. In these lines the poet describes the actual physical

if any one should be careless of this task.

So went it, until the sun's bright orb stood in mid heaven, and the heat began to burn: and then suddenly a whirlwind lifted from the earth a storm of dust, a trouble in the sky, and filled the plain, marring all the leafage of its woods; and the wide air was choked therewith: we closed our eyes, and bore the plague from the gods.

And when, after a long while, this storm had passed, the maid was seen; and she cried aloud with the sharp cry of a bird in its bitterness,—even as when, within the empty nest, it sees the bed stripped of its nestlings. So she also, when she saw the corpse bare,

conjecture, Semitelos reads (1887). **420** ἐν δ' r: ἔνθ' L. **423** πικρᾶς] πικρῶς Bothe. **424** In L two letters have been erased before κενῆσ, perh. ἐκ.

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effects produced by the storm. He mentions the destruction of foliage; and we need some reference also to the main point of all—the obscuring of the air. Therefore I should not take οὐράνιον ἄχος as='a *heaven-sent* plague'; that is presently said by θείαν νόσον (421). A third version—'a trouble rising *high as* heaven' (like οὐράνιον πήδημα, etc.)—is also possible, but less suitable here than either of the others. In Aesch. *Suppl.* 809 ἴυξε δ' ὀμφὰν οὐρανίαν, the adj. clearly=οὐρανομήκη, and so perh. in *Pers.* 572 ἀμβόασον οὐράνι' ἄχη, though there (as in *Ai.* 196 ἄταν οὐρανίαν φλέγων) 'heaven-sent' is at least equally fitting.—For the tribrach in the 5th place, see *O. T.* 719 n.

419 f. πίμπλησι (histor. pres., between ἔθαλπε and ἐνεμεστώθη, cp. 406), viz., with dust and scattered leaves.—**αἰκίζων**, maltreating, λυμαινόμενος, by breaking the branches and tearing off the leaves.—**ἐν δ' ἐμεστ.**, tmesis: cp. 1274, *El.* 713 ἐν δὲ πᾶς ἐμεστώθη δρόμος. Distinguish the adv. ἐν δέ (and withal), *O. T.* 27 n.

421 f. μύσαντες. μύω (from μῦ, a sound made with closed lips)='to be shut,' said of the eyes, the lips, or any opening (*Il.* 24. 637 οὐ γάρ πω μύσαν ὄσσε): but the aor. part. regularly meant, 'with eyes shut': Plat. *Gorg.* 480 c παρέχειν μύσαντα καὶ ἀνδρείως ὥσπερ τέμνειν καὶ κάειν ἰατρῷ. There was a proverb, μύσαντα φέρειν ('to grin and bear it'), Meineke *Com.* 3, p. 4.—**νόσον**, the scourge of the storm: cp. 1141.—**ἐν χρ. μακρ.**: for the prep. see *O. C.* 88 n.

423 πικρᾶς, in its bitterness. Elsewhere πικρός, said of persons, means 'embittered,' and so 'hostile,' etc. (as *Ai.* 1359). But there is no reason why πικρός should not also mean 'embittered' in the sense, 'with a bitter feeling of anguish.' There is a pathos in this which is lost by reading πικρῶς, 'shrilly.' Nor could πικρᾶς mean merely 'piercing,' as if the epithet of the cry were given to the bird itself. In *O. C.* 1610 φθόγγος πικρός, and in *Ph.* 190 πικρὰ οἰμωγή, mean not merely a 'shrill,' but a 'bitter,' cry; and so conversely here, the epithet πικρά, while primarily denoting anguish, also suggests the shrill sound.

425 εὐνῆς...λέχος would be a weak pleonasm for 'nest'; it is better to take εὐνῆς as the nest, and λέχος as the resting-place of the young birds within it. The phrases λέκτρων εὐναί, λέκτρων κοῖται, κοίτης λέκτρον, etc., said of the *marriage*-bed, are not properly similar, meaning rather, 'the bed on which they slept,' etc.: *i.e.* εὐναί or κοῖται refer to the act of sleeping. κενῆς is certainly pleonastic with νεοσσῶν ὀρφανόν (cp. *Ph.* 31 κενὴν οἴκησιν ἀνθρώπων δίχα, and *O. T.* 57 n.), yet hardly anticipates it; the bird, approaching its nest, feels that it is κενή, then peeps in, and, sure enough, the λέχος is ὀρφανόν.

426 οὕτω δέ, 'so, I say, she': for δέ introducing the apodosis in a simile cp. *El.* 25 ὥσπερ γὰρ ἵππος εὐγενής...θυμὸν οὐκ ἀπώλεσεν | ..., ὡσαύτως δὲ σὺ | ἡμᾶς τ' ὀτρύνεις κ.τ.λ.: so *Tr.* 112 ff., πολλὰ γὰρ ὥστ'...οὕτω δὲ τὸν Καδμογενῆ.—**ψιλόν**, *sc.* κόνιος, stripped of the dust which she had sprinkled on it (409). Cp. *O. C.* p. 279.

γόοισιν ἐξώμωξεν, ἐκ δ' ἀρὰς κακὰς
ἠρᾶτο τοῖσι τοὔργον ἐξειργασμένοις.
καὶ χερσὶν εὐθὺς διψίαν φέρει κόνιν,
ἔκ τ' εὐκροτήτου χαλκέας ἄρδην πρόχου
χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
χἡμεῖς ἰδόντες ἱέμεσθα, σὺν δέ νιν
θηρώμεθ' εὐθὺς οὐδὲν ἐκπεπληγμένην·
καὶ τάς τε πρόσθεν τάς τε νῦν ἠλέγχομεν
πράξεις· ἄπαρνος δ' οὐδενὸς καθίστατο,
*ἄμ' ἡδέως ἔμοιγε κἀλγεινῶς ἅμα.
τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι
ἥδιστον· ἐς κακὸν δὲ τοὺς φίλους ἄγειν
ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥσσω λαβεῖν
ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας.
ΚΡ. σὲ δή, σὲ τὴν νεύουσαν ἐς πέδον κάρα,

429 εὐθὺς] αὖθις Reiske. διψὰν ἐκφέρει κόνιν L. ι had been written over ν; a later hand erased it, and accented α. In the marg. S has written γρ. διψίαν φέρει, and so A reads, with other later MSS. Dindorf conject. διψάδ' ἐμφέρει. But ἐκφέρει was a mere

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427 ff. γόοισιν ἐξώμωξεν: cp. *O. T.* 65 ὕπνῳ γ' εὕδοντα, n.—**ἐκ δ'...ἠρᾶτο**, tmesis: cp. n. on 106.—**διψίαν**: cp. 246.

429 φέρει κόνιν. A difficulty presents itself. The essence of the symbolical rite was the sprinkling of dust. She had done that (245). Was it not, then, done once for all? In Horace (*C.* I. 28. 35) the passer-by is free when the dust has been thrown; he can go his way. I have never seen this question put or answered. The only answer which I can suggest is that, at her first visit, she had not brought the χοαί. (Cp. on 245 ff.) Perhaps the rite was considered complete only if the χοαί were poured while the dust still covered the corpse.

430 f. The **πρόχους**, or 'out-pourer,' was a jug, especially a water-jug, with a handle, and had, of course, various forms; some of the types given by Guhl and Koner (p. 147, fig. 198, 26—31) resemble modern water-jugs for washing.—**εὐκρότητος**, 'well-hammered,' and so 'well-wrought,' is the epith. of a knife (δωρίς, *sc.* κοπίς) in Eur. *El.* 819.—**ἄρδην** (for ἀέρδην, from αἴρω) is found with πηδᾶν (*Ai.* 1279) and φέρειν (Eur. *Alc.* 608), but is usu. fig., as with ἀπολλύναι. Here, ἄρδην ἐκ πρόχου στέφει = ἄρασα τὸν πρόχουν στέφει.

431 χοαῖσι. In *Od.* 10. 519 the three χοαί to the dead are of (1) hydromel, (2) wine, (3) water: see *O. C.* 479 n.—**τρισπόνδ.**, instead of the simple τρισίν: cp. on 346 σπ. δικτυοκλώστοις. χοαί were to the νέρτεροι, as σπονδαί to the ὕπατοι: λοιβαί could mean either (*O. C.* 477).—**στέφει**: *El.* 51 τύμβον... | λοιβαῖσι πρῶτον καὶ καρατόμοις χλιδαῖς | στέψαντες.

432 f. ἱέμεσθα, pres.: for the ῑ, cp. *O. C.* 1279 n.—**σὺν δὲ...θηρώμεθ'**, tmesis, as *El.* 746 σὺν δ' ἐλίσσεται | τμητοῖς ἰμᾶσι. But σύν is adv. *ib.* 299 σὺν δ' ἐποτρύνει: cp. above, 85.

434 f. ἠλέγχομεν, proceeded to prove against her, *i.e.* taxed her with, her past and present deeds. We should not supply αὐτήν: the verb governs τὰς πράξεις only: cp. Plat. *Theaet.* 161 E ἐλέγχειν τὰς ἀλλήλων φαντασίας τε καὶ δόξας (examine into). It would be natural to say, ταῦτα ἐλέγχω αὐτήν, but hardly τὰς πράξεις ἐλέγχω αὐτήν.—**ἄπαρνος...οὐδενός** = οὐδὲν ἀπαρνουμένη, the gen. with the adj. corresponding to the acc. with the verb; cp. κωλυτικός, ποιητικός τινος etc.—**καθίστατο**, she did not take up the

lifted up a voice of wailing, and called down curses on the doers of that deed. And straightway she brought thirsty dust in her hands; and from a shapely ewer of bronze, held high, with thrice-poured drink-offering she crowned the dead.

We rushed forward when we saw it, and at once closed upon our quarry, who was in no wise dismayed. Then we taxed her with her past and present doings; and she stood not on denial of aught,—at once to my joy and to my pain. To have escaped from ills one's self is a great joy; but 'tis painful to bring friends to ill. Howbeit, all such things are of less account to me than mine own safety.

CR. Thou—thou whose face is bent to earth—

blunder like ἐξέβην in 387.
436 ἄμ' Dindorf: ἀλλ' MSS.
434 πρόσθεν] πρόσθε L. (Cp. 402, 462.)
439 ταῦθ'] τἄλλ' Blaydes.
440 πέφυκεν L.

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position of denying anything. Her *attitude* towards the charge was one of simple confession. καθίστασθαι with a predicative adj. expresses definite assumption of a character, or complete attainment of a state; Thuc. 3. 102 ξύμμαχον καθεστήξει (will have definitely allied itself): 6. 15 πολέμιοι καθέστασαν: 4. 78 τοῖς πᾶσι...ὕποπτον καθεστήκει: 2. 59 ἄποροι καθεστῶτες: 4. 26 ἀφειδὴς...καθεστήκει: 6. 59 χαλεπωτέρα...ἡ τυραννὶς κατέστη. So *Ai.* 306 ἔμφρων...καθίσταται: *O. T.* 703 φονέα...καθεστάναι.

436 ἄμ' for the MS. ἀλλ' (AM for ΑΛΛ) is certain; καθίστ. would be unmeaning with the adverbs, and we cannot supply a new verb. Cp. Thuc. 7. 77 § 6 σιτία ἅμα κομίζειν, where ἅμα (for the MS. ἄλλα) is due to Reiske. Besides ἅμα μὲν ...ἅμα δέ ('partly'...'partly'), we also find double ἅμα, (*a*) where the clauses are linked by καί, as here; Plat. *Gorg.* 496 B ὧν ἅμα τε ἀπαλλάττεται ἄνθρωπος καὶ ἅμα ἔχει (cp. *ib.* 497 A): (*b*) with partic. and finite verb: id. *Tim.* 38 B ἵνα ἅμα γεννηθέντες ἅμα καὶ λυθῶσιν. Verg. *G.* 3. 201 *simul arva fuga, simul aequora verrens.* Cp. Hor. *S.* 1. 7. 11 *Inter* | *Hectora Priamiden animosum atque inter Achillen.*

438 φίλους φησί, διὰ τὸ εἶναι τὴν Ἀντιγόνην τοῦ βασιλικοῦ γένους (schol.): he is a δοῦλος of the family. Cp. Eur. *Med.* 54 χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν | κακῶς πίπτοντα.

439 f. πάντα ταῦθ' refers to ἐς κακὸν δὲ...ἀλγεινόν: 'all these things'='all such objects as the safety of friends.' λαβεῖν, 'to obtain,' epexeg. of ἧσσω: cp. 638: *Ph.* 81: *El.* 1015 προνοίας οὐδὲν ἀνθρώποις ἔφυ | κέρδος λαβεῖν ἄμεινον: where, as here, we have a gen. depending on the comparat., instead of ἤ with nom.—Semitelos takes λαβεῖν as = ὑπολαβεῖν: 'all these considerations are naturally lower in my estimate than my own safety.' Similarly Campbell; 'It is in my nature' (ἐμοὶ πέφυκε—a questionable sense) 'to take less account of all this than of my own safety.' But such a use of λαμβάνειν does not seem warranted by Thuc. 2. 42 τὴν τιμωρίαν...ποθεινοτέραν λαβόντες, or by such phrases as λαμβάνειν τι ἐν πόθῳ (*O. C.* 1679).—Blaydes's τἄλλ' for ταῦτ' is attractive, but unnecessary; and palaeographically it is not probable.

441 σὲ δή, κ.τ.λ. *sc.* καλῶ. Eur. *Helen.* 546 σὲ τὴν ὄρεγμα δεινὸν ἡμιλλωμένην | τύμβου 'πὶ κρηπῖδ' ἐμπύρους τ' ὀρθοστάτας, | μεῖνον. Ar. *Av.* 274 ΕΤ. οὗτος, ὦ σέ τοι. ΠΕ. τί βωστρεῖς; The abrupt acc. calls the person's attention in a rough and harsh way. A governing verb is sometimes added, as *El.* 1445 σέ τοι, σὲ κρίνω, ναὶ σέ, τὴν ἐν τῷ πάρος | χρόνῳ θρασεῖαν. *Ai.* 1226 σὲ δὴ τὰ δεινὰ ῥήματ' ἀγγέλλουσί μοι | τλῆναι... | σέ τοι, τὸν ἐκ τῆς αἰχμαλωτίδος λέγω. Eur. *Med.* 271 σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην, | Μήδειαν, εἶπον, etc. Antigone has her eyes bent on the ground: she is neither afraid nor sullen, but feels that Creon and she can never come to terms. There is nothing in common between their thoughts. Cp. 499.

φής, ἢ καταρνεῖ μὴ δεδρακέναι τάδε;
AN. καὶ φημὶ δρᾶσαι κοὐκ ἀπαρνοῦμαι τὸ μή.
KP. σὺ μὲν κομίζοις ἂν σεαυτὸν ᾗ θέλεις
ἔξω βαρείας αἰτίας ἐλεύθερον·
σὺ δ' εἰπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,
*ᾔδησθα κηρυχθέντα μὴ πράσσειν τάδε;
AN. ᾔδη· τί δ' οὐκ ἔμελλον; ἐμφανῆ γὰρ ἦν.
KP. καὶ δῆτ' ἐτόλμας τούσδ' ὑπερβαίνειν νόμους;
AN. οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,
οὐδ' ἡ ξύνοικος τῶν κάτω θεῶν Δίκη
*τοιούσδ' ἐν ἀνθρώποισιν ὥρισεν νόμους·
οὐδὲ σθένειν τοσοῦτον ᾠόμην τὰ σὰ
κηρύγματ', ὥστ' ἄγραπτα κἀσφαλῆ θεῶν

442 καταρνεῖ] καταρνῇι L. **443** τὸ μή] το ή L, with μ written above by the first hand, and a letter (σ?) erased before ή.—τὸ μὴ οὐ Hermann. **444** ᾗ L: οἷ r, and so Blaydes. **445** ἐλεύθερον] ἐλεύθερος Pallis. **446** συντόμως L. Some later MSS. have σύντομα (as A, V), or σύντομον (V^4). **447** ᾔιδει στὰ L: ᾔδησθα Cobet. **448** ᾔδη] ᾔιδειν

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442 φὴς δεδρακέναι, ἢ καταρνεῖ μὴ δεδρ., a zeugma. **καταρνεῖ.** In this compound (found only here) κατά gives the notion of 'downright,' 'explicit': cp. καταφάναι (to affirm), κατάδηλος. **μή** regularly precedes the inf. when ἀρνεῖσθαι means 'to deny,' but not when it means 'to refuse': Plat. *Phaedr.* 256 A ἀπαρνηθῆναι τὸ αὑτοῦ μέρος χαρίσασθαι.

443 καὶ.....**κοὐκ**, corresponding with the alternatives in Creon's question: for the conjunctive form, cp. 1192: [Eur.] *Rhes.* 164 ναί, καὶ δίκαια ταῦτα κοὐκ ἄλλως λέγω.—**τὸ μή**: for the art., cp. 78. τὸ μὴ οὐκ is unnecessary, though it would be normal: cp. *O. T.* 1387 οὐκ ἂν ἐσχόμην | τὸ μὴ 'πτοκλῆσαι, n.

444 f. σὺ μέν. If she had denied the charge, the φύλαξ must have been detained; now, he can go. **κομίζοις ἄν σ.** gives a contemptuous permission. So in gentle command, *Ph.* 674 χωροῖς ἂν εἴσω, *Tr.* 624 στείχοις ἂν ἤδη. Cp. Eur. *Ph.* 1636 κόμιζε σαυτὴν...δόμων ἔσω.—**ἔξω** with **β. αἰτίας**, after which **ἐλεύθερον** is pleonastic: cp. *Ai.* 464 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ: and see n. on κενῆς above, v. 424.

446 μῆκος, adv., 'at great length,' like μακράν, τέλος, etc. If we read σύντομον or σύντομα, μῆκος might be obj. acc. to εἰπέ, but συντόμως seems right. Cp. Aesch. *Pers.* 698 μή τι μακιστῆρα μῦθον ἀλλὰ σύντομον λέγων | εἰπὲ καὶ πέραινε πάντα.

447 ᾔδησθα, not **ᾔδης τὰ**, is certainly right. This 2nd pers. occurs in seven places of drama, two of which require it (Eur. *El.* 926, *Cycl.* 108), while the other five admit it (this v., *Tr.* 988, Ar. *Nub.* 329, *Th.* 554, *Eccl.* 551). Similarly ἦσθα is either necessary or admissible whenever it occurs in Attic drama. Ar. *Lys.* 132 has ἔφησθα, and ἔφης nowhere: but the case for ἔφησθα as the *sole* classical form seems less strong than for ᾔδησθα and ἦσθα. ἔφησθα is required in four Homeric passages (*Il.* 1. 397, 16. 830: *Od.* 3. 357, 23. 71), but ἔφης in one, *Il.* 22. 331 Ἕκτορ, ἀτάρ που ἔφης Πατροκλῆ' ἐξεναρίζων, and in another it is traditional, 22. 280 ἦτοι ἔφης γε (where ἔφησθα is unlikely). The ending is **-σθα**, not -θα, σ being an integral part of it: Curtius compares Lat. *-sti* (dedi-sti), and Gothic *-st* (saisô-st, thou sowedst), *Gk Verb* pp. 34 ff. Besides οἶσθα, ᾔδησθα, ἦσθα, and ἔφησθα, the forms which take σθα are the Hom. εἶσθα ('thou wilt go'); the presents indic. διδοῖσθα (*Il.* 19. 270) and τίθησθα (*Od.* 9. 404, 24. 476); and a few subjunctives and optatives (as βάλῃσθα, βάλοισθα).—**κηρυχθέντα**, the plur. partic. impersonal, as 570 ἠρμοσμένα, 576 δεδογμένα: a use more freq. with adjectives, as ἀδύνατα, δίκαια (cp. *O. C.* 485 n.), esp. verbals (below, 677).

dost thou avow, or disavow, this deed?

AN. I avow it; I make no denial.

CR. (*To Guard.*) Thou canst betake thee whither thou wilt, free and clear of a grave charge. [*Exit Guard.*

(*To* ANTIGONE.) Now, tell me thou—not in many words, but briefly—knewest thou that an edict had forbidden this?

AN. I knew it: could I help it? It was public.

CR. And thou didst indeed dare to transgress that law?

AN. Yes; for it was not Zeus that had published me that edict; not such are the laws set among men by the Justice who dwells with the gods below; nor deemed I that thy decrees were of such force, that a mortal could override the unwritten

L.—ἐκφανῆ L, with μ above κ from the first hand. **451** ξύνοικος] ξύνεδρος Blaydes. **452** οἳ τούσδ'..ὥρισαν MSS. Semitelos, οἳ τούς γ': Wakefield, ἣ τούσδ'..ὥρισεν: Valckenaer, τοιούσδ'..ὥρισεν. Wunder and others reject the verse.

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448 ἤδη: on the form cp. *O. T.* 1525 n.—**τί δ' οὐκ ἔμελλον**, *sc.* εἰδέναι: 'why was I not likely to know it?' = 'of course I knew it.' Plat. *Rep.* 605 c πάνδεινόν που (ἐστί). τί δ' οὐ μέλλει (*sc.* εἶναι), εἴπερ γε δρᾷ αὐτό; Xen. *H.* 4. 1. 6 τὸν δ' υἱὸν... ἑώρακας αὐτοῦ ὡς καλός ἐστι;—τί δ' οὐ μέλλω (*sc.* ἑωρακέναι);—**ἐμφανῆ**. I prefer this to L's **ἐκφανῆ**, not because Soph. does not elsewhere use *ἐκφανής*, but because, in the two places where Aesch. has used it, it has the sense of *emerging into view* (*Pers.* 398, the Greeks going into action at Salamis, or of *standing out* among other objects which are less distinct (*ἀνδρὸς ἐκφανὲς τέκμαρ, Eum.* 244). The sense required here is simply, 'public.'

449 καὶ δῆτ', 'And you *indeed* dared ...?' Not, 'And *then*' (*i.e.* with that knowledge), which would be *κᾆτα*.

450 Ζεύς is opposed to Creon's edicts, not only as supreme god and therefore guardian of all religious duty, but also in each of his two special qualities,—as *χθόνιος* (*O. C.* 1606 n.),—and as *οὐράνιος*, since the denial of burial pollutes the realm of *οἱ ἄνω θεοί* (1072).

451 f. τῶν κάτω θεῶν. For this rare gen. (instead of the regular dat.) with **ξύνοικος**, cp. Lycurgus *In Leocr.* § 145 *οὗτος ἐν ταύτῃ τῇ χώρᾳ σύνοικος ὑμῶν γενήσεται*. So *O. C.* 1382 Δίκη ξύνεδρος Ζηνός. 'The Justice that dwells with the gods below' is their personified right to claim from the living those religious observances which devote the dead to them. A person who omits such observances is defrauding Hades of his own: see 1070. This Justice, then, 'has not ordained such laws' as Creon's; it has not *forbidden* kinsfolk to bury their dead; on the contrary, it has bound them to do so. **τοιούσδ'...ὥρισεν** is a certainly true correction of the MS. **οἳ τούσδ'...ὥρισαν**. With the latter, *οἵ* are either Zeus and Δίκη,—which would be the natural sense,—or *οἱ κάτω θεοί*: and *τούσδε νόμους* are the laws of sepulture. But, after **τάδε** in 450, referring to Creon's edicts, the demonstrative pronoun here also should refer to them. Creon has just called his own laws *τούσδε νόμους* (449). If Antigone, immediately afterwards, used *τούσδε νόμους* to describe the divine laws, the stress on *τούσδε* would be extremely awkward. Further, *τοιούσδ' ὥρισεν* has a pathetic force which renders it incomparably finer here than the somewhat tame statement of fact, 'who have appointed the laws of burial among men.'

454 f. ἄγραπτα ... νόμιμα. Arist. *Rhet.* 1. 13 § 2 distinguishes (1) *ἴδιος νόμος*, the particular law which each community defines for itself, which is partly written, partly (so far as consisting in custom) unwritten: (2) *κοινὸς νόμος*, the universal, unwritten law of nature (*ὁ κατὰ φύσιν*). *ἔστι γάρ, ὃ μαντεύονταί τι πάντες, φύσει κοινὸν δίκαιον καὶ ἄδικον, κἂν μηδεμία κοινωνία πρὸς ἀλλήλους ᾖ μηδὲ συνθήκη, οἷον καὶ ἡ Σοφοκλέους Ἀντιγόνη φαίνεται λέγουσα, ὅτι δίκαιον, ἀπειρημένον* (=in spite of the edict), *θάψαι τὸν Πολυνείκη, ὡς φύσει ὂν τοῦτο δίκαιον*. (Here he

νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν·
οὐ γάρ τι νῦν γε κἀχθές, ἀλλ' ἀεί ποτε
ζῇ ταῦτα, κοὐδεὶς οἶδεν ἐξ ὅτου 'φάνη.
τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
φρόνημα δείσασ', ἐν θεοῖσι τὴν δίκην
δώσειν. θανουμένη γὰρ ἐξῄδη, τί δ' οὔ;
κεἰ μὴ σὺ προὐκήρυξας· εἰ δὲ τοῦ χρόνου
πρόσθεν θανοῦμαι, κέρδος αὖτ' ἐγὼ λέγω.
ὅστις γὰρ ἐν πολλοῖσιν, ὡς ἐγώ, κακοῖς
ζῇ, πῶς ὅδ' οὐχὶ κατθανὼν κέρδος φέρει;
οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν
παρ' οὐδὲν ἄλγος· ἀλλ' ἄν, εἰ τὸν ἐξ ἐμῆς

455 θνητὸν ὄνθ'] θνητὰ φύνθ' Bothe. **456** οὐ γάρ] οὐ μήν in Plutarch's quotation, *Mor.* 731 C, doubtless by a slip of memory.—νῦν γε κἀχθές] Arist. twice quotes this v.: (1) *Rhet.* 1. 13 § 2, where Q (=Marcianus 200) and Y^b (=Vat. 1340) have τε instead of γε, and Q has καὶ χθές. (2) *ib.* 1. 15 § 6 where all have γε κἀχθές.

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quotes vv. 456 f.) Cp. *O. T.* 865 ff. νόμοι... | ὑψίποδες, οὐρανίαν | δι' αἰθέρα τεκνωθέντες, with notes there. Thuc. 2. 37 (νόμοι) ὅσοι ἄγραφοι ὄντες αἰσχύνην ὁμολογουμένην φέρουσι. When 'the unwritten laws' are thus called νόμοι, the latter word is used figuratively. **νόμιμα**, observances sanctioned by usage, is the more correct word: so Plat. *Legg.* 793 A observes that τὰ καλούμενα ὑπὸ τῶν πολλῶν ἄγραφα νόμιμα cannot properly be called νόμοι, but still must be taken into account: δεσμοὶ γὰρ οὗτοι πάσης εἰσὶ πολιτείας, μεταξὺ πάντων ὄντες τῶν ἐν γράμμασι τεθέντων τε καὶ κειμένων καὶ τῶν ἔτι τεθησομένων.—**ἀσφαλῆ**, they stand fast for ever, like the θεῶν ἕδος ἀσφαλὲς αἰεί (*Od.* 6. 42).—**θνητὸν ὄντ'**, 'one who is a mortal,'—*i.e.* Creon; but it is needless to supply σέ from τὰ σά: the expression is the more forcible for being general. Cp. Eur. fr. 653 οὐ θαῦμ' ἔλεξας, θνητὸν ὄντα δυστυχεῖν: *Alc.* 799 ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρεών. Bothe's θνητὰ φύνθ', rashly adopted by Nauck, is a wanton change, which the ambiguity of the neut. pl. makes still worse.—**ὑπερδραμεῖν**, out-run, and so fig., prevail over: Eur. *Ph.* 578 ἦν δ' αὖ κρατηθῇς καὶ τὰ τοῦδ' ὑπερδράμῃ, and his cause prevail (Canter's certain corr. of ὑπεκδράμῃ): *Ion* 973 καὶ πῶς τὰ κρείσσω θνητὸς οὖσ' ὑπερδράμω; (prevail against Apollo). It has been proposed to refer θνητὸν ὄνθ' to Antigone: but if she said, 'I did not think your edicts so strong that I, a mortal, could prevail over divine law,' δύνασθαι would rather imply that, if she had been able, she would have been willing to do so. Besides, ὑπερδραμεῖν is more naturally said of the law-giver who sets his law above the other law.

456 f. νῦν γε κἀχθές. Cp. Her. 2. 53 μέχρι οὗ πρώην τε καὶ χθές. Plat. *Legg.* 677 D ὡς ἔπος εἰπεῖν, χθὲς καὶ πρώην γεγονότα (where the phrase is presently strengthened into τὸν ἀτεχνῶς χθὲς γενόμενον). The usu. Attic form was χθὲς καὶ πρώην, though πρώην καὶ χθές also occurs. Cp. Catullus 61. 137 *hodie atque heri*. So *heri et nudius tertius*. Tryphon, an Alexandrian grammarian of the Augustan age, is quoted by Apollonius *De Adverb.* p. 556, 32 as saying, χθὲς ἀττικώτερον τοῦ ἐχθές: but the reverse seems to be the case. Attic Comedy supports ἐχθές against χθές in a majority of cases; though χθές may have been preferred, even in prose, after a vowel.—**ζῇ**: cp. *O. T.* 482 ζῶντα (of the oracles which are operative, effectual), and *ib.* 45 n.—**'φάνη**, with prodelision of the temporal augment in the 6th place, as ὡς ἐγὼ 'φάνην *O. C.* 974 n.

458 f. τούτων (*sc.* τῶν νομίμων)... **τὴν δίκην**, the penalty belonging to these laws: *i.e.* the penalty of breaking them. The emphasis on τούτων

and unfailing statutes of heaven. For their life is not of to-day or yesterday, but from all time, and no man knows when they were first put forth.

Not through dread of any human pride could I answer to the gods for breaking *these*. Die I must,—I knew that well (how should I not?)—even without thy edicts. But if I am to die before my time, I count that a gain: for when any one lives, as I do, compassed about with evils, can such an one find aught but gain in death?

So for me to meet this doom is trifling grief; but if I had

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457 ταῦτα] τοῦτο Arist. *Rh.* 1. 13 § 2. Victorius supposed that Arist. thus purposely altered ταῦτα, to suit his own words introducing the citation, ὡς φύσει ὂν τοῦτο δίκαιον (see comment. on 454 f.). Rather it was a mere slip: cp. comment. on 223.—'φάνη] φάνη L. **458** ἐγὼ οὐκ] ἐγ' οὐκ L. **460** ἐξῄδη Brunck: ἐξήιδειν L. **462** πρόσθεν] πρόσθε L.—αὖτ' L, αὖτ' r.

shows that, like ταῦτα just before, it refers to the νόμιμα: we cannot, therefore, render, 'the penalty of such an act' (*sc.* τοῦ ὑπερδραμεῖν).—**ἐν θεοῖσι**, the forensic ἐν, denoting the tribunal: Plat. *Legg.* 916 B διαδικαζέσθω δὲ ἓν τισι τῶν ἰατρῶν: *Gorg.* 464 D εἰ δέοι ἐν παισὶ διαγωνίζεσθαι: Lys. or. 13 § 35 ὁ δὲ δῆμος ἐν τῷ δικαστηρίῳ ἐν δισχιλίοις ἐψηφίσατο (*sc.* ποιεῖν τὴν κρίσιν). Cp. *O. T.* 677 ἐν...τοῖσδ', n.

460 f. δώσειν. The fut. inf. and the pres. inf. are equally common after μέλλω in Soph. (*O. T.* 967 n.).—**θανουμένη γάρ** introduces the reason for her conduct. 'It was not likely that I should obey your edicts, and thereby incur punishment after death, for the sake of avoiding immediate death. *For*, as to death, I knew already that I must die some time or other; and if it is to be a little sooner, so much the better.'—**τί δ' οὔ**; *sc.* ἔμελλον ἐξειδέναι (448).

461 f. κεἰ μὴ σὺ προύκήρυξας: Even if thou hadst not proclaimed death as the penalty of infringing the edict. The apodosis might be either (*a*) ἐξῄδη ἄν, implied in τί δ' οὔ; or (*b*) ἔδει ἄν με θανεῖν, implied in θανουμένη. But (*a*) is best: 'I should have known it, even if you had not brought it publicly to my knowledge.' For καὶ εἰ cp. *O. T.* 305 n.—**τοῦ χρόνου**, the natural term of life (cp. *O. T.* 963): expressed below by πρίν μοι μοῖραν ἐξήκειν βίου (896). —**αὖτ'**, *i.e.* αὖτό. Cp. *El.* 1267 εἴ σε θεὸς ἐπόρισεν | ἀμέτερα πρὸς μέλαθρα, δαιμόνιον | αὐτὸ τίθημ' ἐγώ: fr. 154 ἔχοιμ' ἂν αὐτὸ μὴ κακῶς ἀπεικάσαι. **αὖτε** (L) would mean, 'again,' 'on the other hand' (so far from thinking it a loss). The epic αὖτε is used by Soph. in one lyric passage (*Tr.* 1010); by Aesch. both in lyrics and in trimeters; never by Eur. The simpler αὐτό is more probable here.

462 φέρει=φέρεται (*O. C.* 6 n.).—The woman uses the masc. gender in putting the general case. Cp. Eur. *Med.* 1017 οὗτοι μόνη σὺ σῶν ἀπεξύγης τέκνων· | κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.

465—468 Kvičala and Wecklein reject these four verses, despairing of the difficulties found in vv. 466, 467, which have been variously amended; see Appendix. The alleged difficulties are, (1) παρ' οὐδὲν ἄλγος: (2) the mention of the mother only: (3) the position of θανόντ', which might suggest the sense, 'slain by my mother': (4) ἠσχόμην (as L has it). Before dealing with these points, I would call attention to a trait which the impugners of these verses have overlooked, and which speaks strongly for the genuineness of the passage as a whole, corrupt though it be in certain words. That trait is the clause **τοῖσδε δ' οὐκ ἀλγύνομαι** in 468, returning upon the thought παρ' οὐδὲν ἄλγος in 466. This series of three clauses, in which the second is opposed to the first, and the third re-iterates the sense of the first, is peculiarly Sophoclean: cp. *Ai.* 1111 οὐ γάρ τι τῆς σῆς οὕνεκ' ἐστρατεύσατο | γυναικός,... | ἀλλ' οὕνεχ' ὅρκων οἵσιν ἦν ἐνώμοτος, | σοῦ δ' οὐδέν: similar instances are *O. T.* 337 f., *Tr.* 431 ff. This touch would hardly have come from an interpolator.

466 ἄλγος, nom., *sc.* ἐστί: παρ' οὐδέν,

μητρὸς θανόντ' ἄθαπτον ἠνσχόμην νέκυν,
κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.
σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,
σχεδόν τι μώρῳ μωρίαν ὀφλισκάνω.
ΧΟ. *δηλοῖ τὸ γέννημ' ὠμὸν ἐξ ὠμοῦ πατρὸς*
τῆς παιδός· εἴκειν δ' οὐκ ἐπίσταται κακοῖς.
ΚΡ. *ἀλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα*
πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον

467 *ηἰσχόμην νέκυν* L: with marg. gloss by S, *ἠνεσχόμην ὑπερεῖδον*. The later MSS. have *ηἰσχόμην* (L^2), *ἠνσχόμην* (A, V^3), *ἠσχόμην* (Vat. b), *ἰσχόμην* (E, V^4), *ἠνεσχόμην* (R, Vat.), or *ἠνειχόμην* (V). See comment. **471 f.** *δηλοῖ*]

adv.: 'is a pain in no appreciable degree,' is a pain not worth a thought: as he might have said, *οὐδαμοῦ ἄλγος ἐστί*. The normal use of *παρ' οὐδέν*, 'of no account,' is either (*a*) with the verb *εἶναι*, as *O. T.* 982 *ταῦθ' ὅτῳ | παρ' οὐδέν ἐστι*, or (*b*) with a verb meaning 'to esteem,' as above, v. 34, *τὸ πρᾶγμ' ἄγειν | οὐχ ὡς παρ' οὐδέν*. The only peculiarity here is that, instead of a word in the general sense, '*is esteemed*' (*ἄγεται*), we have a virtual equivalent, tinged with the special thought of the moment, viz., '*is a pain*.' Exactly so in *El.* 1327 we have *πότερα παρ' οὐδὲν τοῦ βίου κήδεσθ' ἔτι*, instead of *πότερα παρ' οὐδὲν τὸν βίον ἄγετε*. Thus the suspicions as to the genuineness of *παρ' οὐδὲν ἄλγος* are illusory.

ἀλλ' ἄν. For the position of *ἄν* (to which objection has been taken) cp. *El.* 333 *ἀλγῶ 'πὶ τοῖς παροῦσιν· ὥστ' ἄν, εἰ σθένος | λάβοιμι, δηλώσαιμ' ἂν οἷ' αὐτοῖς φρονῶ*: *id.* 439 *ἀρχὴν δ' ἄν, εἰ μὴ τλημονεστάτη γυνὴ | πασῶν ἔβλαστε, τάσδε δυσμενεῖς χοὰς | οὐκ ἂν ποθ', ὅν γ' ἔκτεινε, τῷδ' ἐπέστεφε*.

467 ἄθαπτον ἠνσχόμην νέκυν, had allowed him to be an unburied corpse. For *ἄθαπτον* without *ὄντα*, cp. Arist. *Hist. An.* 8. 8 *δύναται δ' ἄποτος ἀνέχεσθαι* (*sc.* *ὤν*): and *O. T.* 412 n. L has **ηἰσχόμην**, and **ἠσχόμην** appears only as one of several readings in the later MSS.,—the other readings being manifestly impossible. The first question is, Could an Attic poet have used *ἠνσχόμην* for *ἠνεσχόμην*? We can only say that we find nothing really like it, and that no support for it can be drawn from the Homeric forms in which *ἀνά* suffers apocope, viz., *ἄνσχεο* = *ἀνασχοῦ* (*Il.* 23. 587 etc.), *ἀνσχήσεσθαι* (*Il.* 5. 104), *ἀνσχετά* (*Od.* 2. 63), *ἀνσχεθέειν* (*Od.* 5. 320). Still, there is force in Prof. Tyrrell's remark (*Classical Review*, vol. II. p. 140) that '*ἠνσχόμην* is just the form in which an Attic poet would have applied apocope of *ἀνά*, inasmuch as he would have felt that he was only sacrificing the redundant augment.'

In my first edition I placed in the text the emendation of Semitelos (1887) **ἤσχυναν κύνες**. Cp. *Il.* 22. 74 *ἀλλ' ὅτε δὴ πολιόν τε κάρη πολιόν τε γένειον | αἰδῶ τ' αἰσχύνωσι κύνες κταμένοιο γέροντος*. If the *ες* of *κύνες* had been obliterated, *νέκυν* would easily have arisen (esp. after *ν*); and a change of *υ* into *ο* would have taken *ἤσχυναν* far towards *ηἰσχόμην*. But, while I still hold that this brilliant conjecture has no small degree of probability, I also recognise the justice of the criticism that the context here decidedly favours a verb in the first person.

Other emendations will be found in the Appendix. Most of them assume that we must have *ἠνεσχόμην* (or *ἀνεσχόμην*), and therefore alter the words *θανόντ' ἄθαπτον* and *νέκυν* in various ways, —usu. omitting *νέκυν*. The verses produced by these processes are wretched, while, from a palaeographical point of view, they are pure conjectures, which do not attempt to account for the tradition in L.—Two points remain. (1) **τὸν ἐξ ἐμῆς | μητρός**. This is like saying, 'the son of the same womb.' Cp. Eur. *I. T.* 497 *πότερον ἀδελφῷ μητρὸς ἔστον ἐκ μιᾶς*; Yet it has been seriously urged by many critics, as a ground for change, that a mention of the *father* was indispensable. *ἐμῆς* need not be altered to *ὁμῆς* (Seyffert)

suffered my mother's son to lie in death an unburied corpse, that would have grieved me; for this, I am not grieved. And if my present deeds are foolish in thy sight, it may be that a foolish judge arraigns my folly.

CH. The maid shows herself passionate child of passionate sire, and knows not how to bend before troubles.

CR. Yet I would have thee know that o'er-stubborn spirits are most often humbled; 'tis the stiffest iron, baked to

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δῆλον Nauck.—*τὸ γέννημ'*] M. Schmidt gives *τι γέννημ'* (with *ἡ παῖς ὅν* for *τῆς παιδός*): Semitelos, *γονὴν λῆμ'*. For *τῆς παιδός* Mekler conject. *πεφυκός*.—*ἐπίσταται*] L has the second *τ* in an erasure, perh. from *σ*. The final *ι* had been omitted, and has been added above *α* by the first hand. **474** *πίπτει* Boeckh.

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or *μιᾶς* (Meineke). (2) **τὸν ἐξ ἐμ. | μητρὸς θανόντ'**. It is quite true that, when written, these words have an awkward ambiguity; but they would have had none when spoken, since a slight pause after *μητρός* would have been required to bring out *θανόντ'*. This is the right test to apply in the case of a play written to be acted.

470 σχεδόν τι, 'almost,' iron., 'it might perhaps be said that...': so *El.* 608 (also at the close of a defiant speech), *εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἴδρις, | σχεδόν τι τὴν σὴν οὐ καταισχύνω φύσιν*. Cp. *id.* 550 *εἰ δὲ σοὶ δοκῶ φρονεῖν κακῶς | γνώμην δικαίαν σχοῦσα, τοὺς πέλας ψέγε* (end of a speech): also *Ai.* 1038, *O. C.* 1665.—**μώρῳ μωρίαν**: cp. 754. The *παρήχησις* gives bitterness (*O. T.* 371).—**ὀφλισκάνω** with dat., as Eur. *Bacch.* 854 *γέλωτα Θηβαίοις ὀφλεῖν*, etc.; but in this use it can also take *πρός τινα* or *παρά τινι* (Plato). Cp. *O. T.* 511.

471 f. These two verses give a moment of stillness before the storm breaks forth. So at *O. T.* 404 four verses of the chorus divide the angry speech of Oedipus from the retort of Teiresias.—**τὸ γέννημα τῆς παιδός** (the offspring consisting in the maiden) the maiden his offspring, **δηλοῖ** (*sc. ὄν*) **ὠμόν**, shows herself fierce, **ἐξ ὠμοῦ πατρός**, from a fierce sire (*i.e.* by the disposition inherited from him). Cp. 20 *δηλοῖς...καλχαίνουσα* (n.): the omission of *ὅν* is somewhat bold, but possible for poetry; cp. 709 *ὠφθησαν κενοί*: Plat. *Legg.* 896 B *δέδεικται ψυχὴ τῶν πάντων πρεσβυτάτη*. **γέννημα** occurs below, 628, *O. T.* 1167, and *Tr.* 315, meaning always 'that which is begotten,' the offspring. So in Plato the word always means the thing produced; for in *Sophist.* 266 D, *τὸ δ' ὁμοιωματων τινῶν γέννημα*, where Ast takes it as='*confectio*,' the sense is, 'the other a product (consisting in) certain images.' In Aesch. *P. V.* 850 *ἐπώνυμον δὲ τῶν Διὸς γεννημάτων | τέξεις κελαινὸν Ἔπαφον*, the word, if genuine, would certainly mean 'begetting'; but Wieseler's correction, *γέννημ' ἀφῶν* ('an offspring called after the touch of Zeus'), is highly probable. For *τὸ γέννημα τῆς παιδός* as=*ἡ γεννηθεῖσα παῖς*, cp. 1164 *τέκνων σπορᾷ*, *El.* 1233 *γοναὶ σωμάτων ἐμοὶ φιλτάτων* (her brother), Eur. *Med.* 1098 *τέκνων...βλάστημα*. Here, the thought would have been complete without *τῆς παιδός* ('the offspring shows the father's fierceness'), which is added, as if by an after-thought, for the further definition of *τὸ γέννημα*. I cannot believe that Soph. intended *τὸ γέννημα τῆς παιδός* to mean, 'the inborn disposition of the maiden,'—an unexampled sense for *γέννημα*. On the other hand, all the emendations are unsatisfactory and improbable. The language, though somewhat peculiar, appears to be sound.

472 εἴκειν...κακοῖς, not 'to succumb' to them, but to bend before them (as trees before a storm, 713), with a prudent view to self-preservation. Cp. Aesch. *P. V.* 320 *σὺ δ' οὐδέπω ταπεινός, οὐδ' εἴκεις κακοῖς, | πρὸς τοῖς παροῦσι δ' ἄλλα προσλαβεῖν θέλεις*.

473 f. ἀλλ' ἴσθι τοι: so oft. in threatenings: cp. 1064: *Tr.* 1107 *ἀλλ' εὖ γέ τοι τόδ' ἴστε*: *El.* 298 *ἀλλ' ἴσθι τοι τίσουσά γ' ἀξίαν δίκην*.—**πίπτειν**, instead of the regular *πίπτοντα*: this inf. after *οἶδα* (as='I know that...', not, 'I know how to...') is not rare in poetry; cp. *O. T.* 691, *Ph.* 1329, Aesch. *Pers.* 173, 431, 435: so after *ἐπίσταμαι* above, 293, and 1092.

σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῆ
θρανσθέντα καὶ ῥαγέντα πλεῖστ' ἂν εἰσίδοις·
σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους
ἵππους καταρτυθέντας· οὐ γὰρ ἐκπέλει
φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.
αὕτη δ' ὑβρίζειν μὲν τότ' ἐξηπίστατο,
νόμους ὑπερβαίνουσα τοὺς προκειμένους·
ὕβρις δ', ἐπεὶ δέδρακεν, ἥδε δευτέρα,
τούτοις ἐπαυχεῖν καὶ δεδρακυῖαν γελᾶν.
ἦ νῦν ἐγὼ μὲν οὐκ ἀνήρ, αὕτη δ' ἀνήρ,
εἰ ταῦτ' ἀνατὶ τῇδε κείσεται κράτη.
ἀλλ' εἴτ' ἀδελφῆς εἴθ' ὁμαιμονεστέρα

476 ἐσίδοισ L, with ει over ε from the first hand. **482 f.** L inverts the order of these two vv., but S has corrected the error by writing β' before 483 and α' before 482 in the left-hand marg. **484** νῦν] τἄρ' Elmsley. **485** ἀνατὶ L: ἀνατεὶ r.—κείσεται] πείσεται Semitelos (Blaydes had conjectured εἰ ταὐτά μου γυναικὶ πείσεται κράτη). Nauck proposes ἐάσεται. **486** ὁμαιμονεστέραισ

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475 ὀπτὸν ... περισκελῆ, tempered to hardness: for the proleptic adj., cp. Thuc. 2. 75 ᾤρετο τὸ ὕψος...μέγα, Eur. *El.* 376 (πενία) διδάσκει δ' ἄνδρα τῇ χρείᾳ κακόν (to be bad).—**περισκελής**, dried or parched all round, from σκέλλω, *torrere*: cp. *Il.* 23. 190 μὴ πρὶν μένος ἠελίοιο | σκήλει' ἀμφὶ περὶ χρόα ἵνεσιν: hence, fig., αἱ περισκελεῖς φρένες (*Ai.* 649): cp. *retorridus*. From the same rt come σκληρός, σκελετός (skeleton), and ἀσκελής (dried),—this last having a fig. sense in the Homeric ἀσκελὲς αἰεί ('stubbornly,' *Od.* 1. 68).—**ἐκ πυρός**, *by means of* fire; cp. 990: *Ph.* 710 ἐξ ὠκυβόλων τύξων...ἀνύσειε...φοριβάν.

476 θρανσθέντα καὶ ῥαγέντα, 'broken and shivered.' ῥαγέντα is here the stronger word, in so far as it pictures the fragments of the ruptured iron flying asunder, while θρανσθέντα merely says that the iron is broken into pieces. As Heinrich Schmidt observes, the foremost idea in ῥηγνύναι is that of the separation of the parts,—the *rent* or *rift* being brought before us; in θραύειν, that of a whole being broken into small pieces (*Synonymik der Gr. Sprache*, vol. III. pp. 304 ff.).

477 f. χαλινῷ δ'. Cp. *O. C.* 714 ἵπποισιν τὸν ἀκεστῆρα χαλινόν, n. For **σμικρῷ** cp. *Ai.* 1253 μέγας δὲ πλευρὰ βοῦς ὑπὸ σμικρᾶς ὄμως | μάστιγος ὀρθὸς εἰς ὁδὸν πορεύεται.—**καταρτυθέντας**, brought under discipline, made docile. καταρτύω =to equip, or prepare (*O. C.* 71): then, like ἁρμόζω (*O. C.* 908), in a fig. sense, to bring into order, regulate, by a course of training: cp. Plat. *Legg.* 808 D (a child is the ὑβριστότατον θηρίων), ὅσῳ μάλιστα ἔχει πηγὴν τοῦ φρονεῖν μήπω καταρτυμένην (not yet brought under discipline): Plut. *Mor.* 38 C (the sensuous impulses, αἱ ἐφ' ἡδονὴν ὁρμαί, are disastrous) ἂν ἐᾷ τις ἀφέτους, ᾗ πεφύκασι, χωρεῖν, καὶ μὴ...καταρτύῃ τὴν φύσιν (discipline the character). Plut. *Them.* 2 τοὺς τραχυτάτους πώλους ἀρίστους ἵππους γίνεσθαι φάσκων, ὅταν ἧς προσήκει τύχωσι παιδείας καὶ καταρτύσεως (education and discipline). In Aesch. *Eum.* 473 the act. perf. part. κατηρτυκὼς (ἱκέτης) is said to be a term applied to a horse whose mouth was 'fully furnished' with teeth (*i.e.* which had shed its foal's teeth), and hence, 'broken in,' 'tamed': at any rate, it must be kept distinct from the passive καταρτυθείς as used here.

478 f. Suspicion has fallen on **ἐκπέλει**, which occurs only here: Hesych. explains it by ἔξεστι, and ἐξέπελεν by ἐξεγένετο. He would hardly have invented the imperf., if he had not met with it in literature: and the metrical convenience of such a synonym for ἔξεστι is a further reason for believing that it was current.—**ὅστις**: for the omission of the anteced. τούτῳ, see on 35: for the gender, on 464.—**τῶν πέλας**: cp. fr. 83 ('tis better to conquer by any means) ἢ δοῦλον αὐτὸν ὄντα τῶν πέλας κλύειν.

hardness in the fire, that thou shalt oftenest see snapped and shivered; and I have known horses that show temper brought to order by a little curb; there is no room for pride, when thou art thy neighbour's slave.—This girl was already versed in insolence when she transgressed the laws that had been set forth; and, that done, lo, a second insult,—to vaunt of this, and exult in her deed.

Now verily I am no man, she is the man, if this victory shall rest with her, and bring no penalty. No! be she sister's child, or nearer to me in blood than

L first hand; but the letters *ισ* have been partially erased. *ὁμαιμονεστέρας* r (including A). The schol. in L read the gen.: *εἴτε ἐξ ἀδελφῆς ἐμῆς εἴτε οἰκειοτέρας καὶ συγγενικωτέρας κ.τ.λ.* The Roman ed., indeed, gives *οἰκειοτέρα καὶ συγγενικωτέρα*: but L's authority for the scholium is the better.

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480 ff. αὕτη δ'. Creon began by addressing Antigone (473). He now denounces her to the Chorus. Cp. *O. T.* 1078 *αὕτη δ' ἴσως, κ.τ.λ.* (of Iocasta).—**ὑβρίζειν μὲν...ὕβρις δ'**: epanaphora (*O. T.* 25 n.). The sense is, 'Her *disobedience* was an act of consummate insolence; and her *defiance* now makes it worse.' **ἐξηπίστατο**, 'knew thoroughly,' with bitterness; cp. 686; Eur. fr. 796 *ὅστις σωφρονεῖν ἐπίσταται.* **τότ'** is explained by **ὑπερβαίνουσα.—τοὺς προκ.**, which had been set forth: cp. *O. T.* 865, Eur. *I. T.* 1189 *τὸν νόμον...τὸν προκείμενον.*—**τούτοις**, neut., these deeds: cp. 468 *κείνοις ...τοῖσδε.*—**δεδρακυῖαν γελᾶν** = to exult *in* having done it. For the partic., cp. Ar. *Vesp.* 1007 *κούκ ἐγχανεῖταί σ' ἐξαπατῶν Ὑπέρβολος.*

484 f. νῦν, 'now,' *i.e.* 'under these circumstances,' is better than *νυν* or *τἄρ'* here.—**εἰ ταῦτα...κράτη**, if this victory shall remain on record for her, without bringing her any punishment. For **κράτη**, deeds of might, and so prevalence, victory, cp. *El.* 476 *Δίκα, δίκαια φερομένα χεροῖν κράτη*: *ib.* 689 *οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη.* For **κείσεται**, cp. Pind. *I.* 4. 17 *τὶν δ' ἐν Ἰσθμῷ διπλόα θάλλοισ' ἀρετά, | Φυλακίδα, κεῖται*, 'for thee, Phylacidas, a double glory of valour is *laid up* at the Isthmus.' So, here, *κείσεται* means, 'placed to her credit,' 'permanently secured to her'; cp. the colloquialism, 'to *score* a success.' Other interpretations are:—(1) 'If this royal power of mine shall have been instituted without penalty for her.' For the word *κράτη*, this sense is tenable (cp. 60, 166, 173, *O. T.* 237): it is the whole phrase that appears strained. And **ταῦτ'** (said with bitter emphasis) evidently refers to Antigone's acts; cp. 483 *τούτοις.* Semitelos reads **πείσεται**: 'If this sovereignty of mine' (here Creon lifts his sceptre) 'shall yield to her without punishing her.' The verb would, however, be strange, and somewhat weak. (2) 'If these edicts shall have been set forth without penalty for her.' This last gives an impossible sense to *κράτη*. Ar. *Ran.* 1126 ff. illustrates the poetical ambiguity of *κράτη*, the debate there being whether, by *πατρῷα κράτη*, Aesch. meant, 'a victory over a father,' or 'power derived from a father.'—For the form of **ἀνατί**, cp. *O. C.* 1251 n.: for **ταῦτα** without *τά*, *ib.* 471.

486 f. ἀδελφῆς, (child of) a sister, *ἀδελφιδῆ*: for the gen., cp. 380, 825.—**εἴθ' ὁμαιμονεστέρα**, 'or nearer in blood to me than any member of my family.' The gen. *ὁμαιμονεστέρας* (see cr. n.) would mean, 'or (child of) one nearer in blood to me,' etc. She could be the child of no one nearer than a sister, unless it were of a mother or of a daughter; and it is far-fetched to suppose that Creon means, 'my niece,—aye, my sister, or my granddaughter.' All that he means is, 'my niece,—aye, or the nearest relation possible.' This is more simply and clearly said by the nom. *ὁμαιμονεστέρα*. If the comparative were here restricted to the regular Sophoclean sense of the positive *ὅμαιμος* and *ὁμαίμων*, as meaning brother or sister (see on *O. C.* 330), then the gen. could be explained in another way, viz., as a rhetorical hyperbole: 'sister's child, or child of one who was thrice my sister,'—like Plato *Lysis* 210 c *ὁ πατὴρ καὶ ἡ μήτηρ καὶ εἴ τι τούτων οἰκειότερόν ἐστι.*

τοῦ παντὸς ἡμῖν Ζηνὸς ἑρκείου κυρεῖ,
αὐτή τε χἡ ξύναιμος οὐκ ἀλύξετον
μόρου κακίστου· καὶ γὰρ οὖν κείνην ἴσον
ἐπαιτιῶμαι τοῦδε βουλεῦσαι τάφου.
καί νιν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως
λυσσῶσαν αὐτὴν οὐδ' ἐπῄβολον φρενῶν·
φιλεῖ δ' ὁ θυμὸς πρόσθεν ᾑρῆσθαι κλοπεὺς
τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.
μισῶ γε μέντοι χὥταν ἐν κακοῖσί τις
ἁλοὺς ἔπειτα τοὔτο καλλύνειν θέλῃ.

487 ἑρκίου L: ἑρκείου r. **490** βουλεῦσαι] Keck conject. φροντίσαι: Mekler, ἐπιψαῦσαι: Semitelos, συλλαβεῖν: Metzger, τόνδε κηδεῦσαι τάφον. **494** ὀρθῶς] ὀρθὸν

Hyperbole is congenial to Creon's excitement; cp. 1040. But the addition, τοῦ παντὸς Ζ. ἑρκείου, ill suits this, while, on the other hand, it agrees well with the nom. ὁμαιμονεστέρα. On the whole, then, I incline to prefer the nom.; but the point is a nice one, and the gen. is quite tenable.—**κυρεῖ** (οὖσα), = ἐστί: cp. *O. T.* 362 φονέα...κυρεῖν.

487 τοῦ παντὸς Ζηνὸς ἑρκείου = πάντων τῶν οἰκείων (schol.): so Eustath. 1930, 30 ἑρκεῖον Δία ἐκεῖνος (Sophocles) τοὺς ἐν οἴκῳ πάντας δηλοῖ. The altar of Ζεὺς ἑρκεῖος stood in the court-yard (αὐλή) in front of the Greek house; ἕρκος denoting the buildings which enclose the αὐλή, or, sometimes, the space so enclosed, the αὐλή itself. In *Od.* 22. 334 Phemius thinks of passing from the μέγαρον into the αὐλή, Διὸς μεγάλου ποτὶ βωμὸν | Ἑρκείου. (Cp. my *Introd. to Homer*, p. 58.) This is the altar at which Peleus was sacrificing, αὐλῆς ἐν χόρτῳ (*Il.* 11. 774: cp. Athen. 5, p. 189 F): as in Plat. *Rep.* 328 C there is sacrifice in the αὐλή. So in Her. 6. 68 Demaratus supplicates his mother especially by τοῦ Ἑρκείου Διὸς τοῦδε (whose altar or image he is touching, καταπτόμενος). Priam is slain πρὸς...κρηπίδων βάθροις...Ζηνὸς ἑρκείου (Eur. *Tro.* 16),—ἐπὶ τῇ ἑσχάρᾳ, τοῦ Ἑρκείου (Paus. 4. 17. 4): cp. Ovid *Ibis* 286, *Cui nihil Hercei profuit ara Iovis.* In Cratinus jun., Χείρων 1 ff. (*c.* 350 B.C.), a returned exile says, ξυγγενεῖς | καὶ φράτορας καὶ δημότας εὑρὼν μόλις | εἰς τὸ κυλικεῖον ἐνεγράφην (put on the feasting-list—παρὰ προσδοκίαν for εἰς τὸ γραμματεῖον)· Ζεὺς ἔστι μοι | ἑρκεῖος, ἔστι φράτριος: where ἑρκεῖος corresponds with ξυγγενεῖς. Dionysius 1. 67 expresses the attributes of the Roman Penates by the words πατρῷοι, γενέθλιοι, κτήσιοι, μύχιοι, ἑρκεῖοι (for ἑρκίους in his text should be ἑρκείους: so L has ἑρκίου here).—In relation to the family, Ζεύς is also γενέθλιος (Pind. *O.* 8. 16: cp. ξύναιμος, 659), ὁμόγνιος, and ἑφέστιος (as presiding over household life: *Ai.* 492, Her. 1. 44).—For the god's name used to denote that which he protects, cp. Eur. *Hec.* 345 πέφευγας τὸν ἐμὸν ἱκέσιον Δία, = my supplication, with its consequences.

488 ἀλύξετον. The pres. ind. ἀλύσκω occurs in Apollon. Rhod., and the pres. part. in *Od.*; otherwise we find only the fut. (usu. ἀλύξω, but ἀλύξομαι, Hes. *Op.* 363) and aor. ἤλυξα (once midd., ἐξαλύξωμαι *Ai.* 656). The gen. **μόρου** follows the analogy of ἀπολύεσθαι, ἀπαλλάττεσθαι, etc. The regular constr. of the verb is with the acc. (as in the Homeric κῆρας ἀλύξας), and so Eur. always has an acc. with ἐξήλυξα. In *El.* 627 θράσους | τοῦδ' οὐκ ἀλύξεις, the gen. is not like this, but causal ('*for* this boldness'). Oppian's ἐξήλυξε μόροιο (*Hal.* 3. 104) was obviously suggested by our verse. So in *Ph.* 1044 Soph. has ventured on τῆς νόσου πεφευγέναι, thinking, doubtless, of the Homeric πεφυγμένος ἦεν ἀέθλων.

489 f. καὶ γὰρ οὖν, for *indeed*: cp. 771 εὖ γὰρ οὖν, *O. C.* 980 οὐ γὰρ οὖν, *ib.* 985 ἀλλ' ἐν γὰρ οὖν.—**ἐπαιτιῶμαι κείνην, I** accuse her, **βουλεῦσαι ἴσον τοῦδε τάφου,** of having had an equal share in plotting this burial. For the inf. after ἐπαιτιᾶσθαι cp. *El.* 603 ὃν πολλὰ δή με σοὶ τρέφειν μιάστορα | ἐπῃτιάσω. Ar. *Vesp.* 1446 Αἴσωπον οἱ Δελφοί ποτε...φιάλην ἐπῃτιῶντο κλέψαι. Plat. *Critias* 120 C εἴ τίς τι παραβαίνειν αὐτῶν αἰτιῷτό τινα. For the substantival **ἴσον** with gen., cp.

any that worships Zeus at the altar of our house,—she and her kinsfolk shall not avoid a doom most dire; for indeed I charge that other with a like share in the plotting of this burial.

And summon her—for I saw her e'en now within,—raving, and not mistress of her wits. So oft, before the deed, the mind stands self-convicted in its treason, when folks are plotting mischief in the dark. But verily this, too, is hateful,—when one who hath been caught in wickedness then seeks to make the crime a glory.

Nauck (ascribing it to Tournier, whose text, however, has *ὀρθῶς*). **496** *θέλη* L, with *ει* deleted between *λ* and *η*.

Eur. *Ion* 818 *ὁμοῖος εἶναι τῆς τύχης τ' ἴσον φέρειν*: id. *Ph.* 547 *δωμάτων ἔχων ἴσον*.—Another construction is possible: *ἴσον ἐπαιτιῶμαι κείνην τοῦδε τοῦ τάφου, βουλεῦσαι*: 'I charge her equally with this burial,—*i.e.* with plotting it.' The constr. with the gen. is frequent (Aesch. *P. V.* 974 *ἦ κἀμὲ γάρ τι ξυμφορᾶς ἐπαιτιᾷ;*): the objection here is that the epexegetic infin. *βουλεῦσαι*, requiring a case different from that governed by *ἐπαιτιῶμαι*, ought to come last: cp. Plat. *Crito* 52 B *οὐδ' ἐπιθυμία σε ἄλλης πόλεως οὐδ' ἄλλων νόμων ἔλαβεν εἰδέναι*: Eur. *Med.* 1399 *χρήζω στόματος | παίδων ὁ τάλας προσπτύξασθαι*. In *O. T.* 644 *εἴ σέ τι | δέδρακ', ὀλοίμην, ὧν ἐπαιτιᾷ με δρᾶν, ὧν* might represent either (*a*) *τούτων ὧν, δρᾶν* being epexegetic, or (*b*) *τούτων ἅ* (acc. governed by *δρᾶν*); the latter is simplest. —**βουλεῦσαι**, of plotting mischief, as *Tr.* 807 *τοιαῦτα...πατρὶ βουλεύσασ' ἐμῷ*: *Ai.* 1055 *στρατῷ...βουλεύσας φόνον*.

491 καί νιν καλεῖτ', 'And now call her.' This is the *καί* so frequent in the orators, when the speaker turns to call for witnesses, documents, etc.: Lys. or. 16 § 13 *καί μοι ἀνάβηθι*, or. 13 § 35 *καί μοι ἀνάγνωθι τὸ ψήφισμα*.

492 λυσσῶσαν...οὐδ' ἐπ.: cp. *O. T.* 58 n.: Her. 9. 55 *μαινόμενον καὶ οὐ φρενήρεα.*—**ἐπήβολον**, 'in possession of' (*compos*), a word used by Aesch. (*P. V.* 444 *φρενῶν*, *Ag.* 542 *νόσου*), but not by Eur. It belonged to the diction of Ionian epos, appearing first in *Od.* 2. 319 (*οὐ γὰρ νηὸς ἐπήβολος οὐδ' ἐρετάων*), and is used by Herod.; Plato, too, admits it (as *Eutiyd.* 289 B *ἐπιστήμης ἐπηβόλους*). Düntzer would derive it from *ἐπί* and *ἄβολος* ('meeting with'), assumed from the late verb *ἀβολέω* as = *ἀντιβολέω* (Ap. Rhod. 3. 1148); but it is more likely that it was simply an epic metrical license for *ἐπίβολος*. The sense seems to come from *ἐπιβάλλομαι* as = 'to throw oneself on' a thing, and so take possession of it.

493 f. ὁ θυμὸς τῶν...τεχνωμένων, the mind of those who are planning nothing aright (planning utter mischief) in the dark, **φιλεῖ κλοπεὺς ἠρῆσθαι**, is apt to stand convicted of its treason, **πρόσθεν**, beforehand,—*i.e.* before the treasonable deed has been done. For the order of words (*ὁ θυμός* being divided from the attributive gen. by the predicate), cp. Thuc. 2. 8 *ἡ δὲ εὔνοια παρὰ πολὺ ἐποίει τῶν ἀνθρώπων μᾶλλον ἐς τοὺς Λακεδαιμονίους*. *Ismene* has not yet been caught in a disloyal act; but her guilty conscience has already shown itself. **κλοπεύς** here answers to *κλέπτειν* as = 'to do by stealth or fraud,' *Ai.* 1137 *πόλλ' ἂν κακῶς λάθρᾳ σὺ κλέψειας κακά*. It denotes the plotter's treachery towards the State, not the betrayal of the plotter by his own conscience (as some have taken it). **ἠρῆσθαι** *κλοπεύς* (without *ὤν*), as *O. T.* 576 *φονεὺς ἁλώσομαι*: the perf. (expressing that the exposure is already decisive), like *ηὑρῆσθαι ib.* 1050.—**τεχνωμένων** midd., as usual; cp. *Ph.* 80 *τεχνᾶσθαι κακά*. This is better than to make it pass., as a gen. absol., ('when utter mischief is being contrived,') a constr. which seems to require the change of *ὀρθῶς* to *ὀρθῶν*, since *τὰ μηδὲν ὀρθῶς* could hardly mean, 'things which (are) in no wise well,' *sc.* *ἔχοντα*. *οἱ μηδὲν ὀρθῶς τεχνώμενοι* = those who plan nothing in such a way as to be right (the generic *μή*): cp. *Ph.* 407 *παντὸς ἂν λόγου κακοῦ | γλώσσῃ θιγόντα καὶ πανουργίας, ἀφ' ἧς | μηδὲν δίκαιον ἐς τέλος μέλλοι ποιεῖν*.

495 f. γε μέντοι: cp. *O. T.* 442 n. '(I hate such plotting in the dark:) however, I certainly hate this also,—when a detected traitor seeks to glorify the treason.'

ΑΝ. θέλεις τι μεῖζον ἢ κατακτεῖναί μ' ἑλών;
ΚΡ. ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων ἅπαντ' ἔχω.
ΑΝ. τί δῆτα μέλλεις; ὡς ἐμοὶ τῶν σῶν λόγων
ἀρεστὸν οὐδέν, μηδ' ἀρεσθείη ποτέ·
οὕτω δὲ καὶ σοὶ ταὐτὰ δυσμενὴς ἔφυ.
καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον
κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ
τιθεῖσα; τούτοις τοῦτο πᾶσιν ἀνδάνειν
λέγοιτ' ἄν, εἰ μὴ γλῶσσαν ἐγκλῄοι φόβος.
ἀλλ' ἡ τυραννὶς πολλά τ' ἄλλ' εὐδαιμονεῖ,
κἄξεστιν αὐτῇ δρᾶν λέγειν θ' ἃ βούλεται.
ΚΡ. σὺ τοῦτο μούνη τῶνδε Καδμείων ὁρᾷς.

497 L prefixes ΑΓ (by error for ΑΝ).—τι] τί L. **500** ἀρεσθείη] ἀρέστ' εἴη Elmsley. **504** ἀνδάνει L, with most of the later MSS., but A and V^3 have ἀνδάνειν. **505** ἐγκλείσοι L: ἐκκλείσοι or ἐγκλήσοι r: ἐγκλῄσαι Erfurdt: ἐγκλῄοι Schaefer. Cp. cr. n. on *O. T.* 1388. **506 f.** These two vv. are rejected as spurious by A. Jacob, who

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Ismene's guilty terror is contrasted with Antigone's impudent hardihood,—as Creon deems it. **μισῶ...ὅταν**, like *μέμνησαι ὅτε...ἐποίησας* (Xen. *Oec.* 2. 11), *οἶδ' ἡνίκ' Αἴας εἶλκε* (Eur. *Tro.* 70) etc.—**ἔπειτα**, like *εἶτα*, as *Ai.* 760 *ὅστις ἀνθρώπου φύσιν | βλαστὼν ἔπειτα μὴ κατ' ἄνθρωπον φρονῇ*.—**καλλύνειν**, to make *καλός* (fr. 786 *πρόσωπα καλλύνουσα*, of the waxing moon), here, to make specious: so Plat. *Legg.* 944 B *εὐδιάβολον κακὸν καλλύνων* (a soldier excusing himself for *ὅπλων ἀποβολή*).

497 f. θέλεις τι μεῖζον, *sc. ποιεῖν*,—not that *θέλω* could not take a simple acc., but a Greek would mentally supply a general inf. to balance *κατακτεῖναι*: cp. Thuc. 3. 85 *ἀπόγνοια...τοῦ ἄλλο τι* (*sc. ποιεῖν*) *ἢ κρατεῖν τῆς γῆς*.—**ἑλών**: cp. *O. T.* 641 *κτεῖναι λαβών*.—**ἐγὼ μὲν οὐδέν.** He desires nothing more,—and will take nothing less.—**ἅπαντ' ἔχω**: cp. Eur. *Or.* 749 *τοῦτο πάντ' ἔχω μαθών* ('tell me that, and I am satisfied').

500 ἀρεστὸν οὐδέν, not *ἀρεστὸς οὐδείς*: cp. *O. T.* 1195 *βροτῶν | οὐδέν*.—**μηδ' ἀρεσθείη.** Cp. 686. If sound (as it seems to be), this is a solitary example of the aor. pass. *ἠρέσθην* as='became pleasing,' and must be defended by the pass. (or midd.) *ἀρέσκομαι* as used by Herod., 6. 128 *ἠρέσκοντο*, 'they were approved' (or, 'they pleased'): 9. 79 *μήτε Αἰγινήτῃσι ἄδοιμι μήτε τοῖσι ταῦτα ἀρέσκεται* (those who approve this course). Considering the Ionic affinities of Attic Tragedy, this use of *ἀρέσκομαι* in Ionic prose seems a sufficient warrant for a corresponding use of *ἠρέσθην*, whether we take it as properly passive ('was approved'), or as a pass. form used to supplement the middle ('pleased'). I do not add Eur. fr. 942 *θεοῖς ἀρέσκου*, because there I should read *θεοὺς ἀρέσκου*, 'propitiate the gods,' the Attic use of the midd.; cp. Xen. *Mem.* 4. 3. 16 *νόμος δὲ δήπου πανταχοῦ ἐστι κατὰ δύναμιν ἱεροῖς θεοὺς ἀρέσκεσθαι*, 'to propitiate the gods with sacrifice. The Attic passive meant 'I am pleased,' Thuc. 1. 129 *τοῖς λόγοις τοῖς ἀπὸ σοῦ ἀρέσκομαι*, 5. 37 *οἱ βοιωτάρχαι ἠρέσκοντο*, but occurs only in pres. and impf.: *ἠρέσθην*, as the corresponding aor., appears only in later Greek, as Paus. 2. 13. 8 *οὐκ ἀρεσθεὶς τῷ δοθέντι πώματι*. The traditional *ἀρεσθείη*, then, is at least not less probable than Hermann's **ἀρεσθείην**, when the whole question is viewed in the light of attested usage. As to Elmsley's neat **ἀρέστ' εἴη**, a fatal objection to it is the change to the impers. plur.; as if one said, 'not one of your words pleases me; and never may I feel pleasure:' (without, 'in them').

501 ταὐτά, a general phrase, 'my views.' Cp. *El.* 1050 *οὔτε γὰρ σὺ ταῦτ' | ἔπη | τολμᾷς ἐπαινεῖν οὔτ' ἐγὼ τοὺς σοὺς τρόπους*.—**ἔφυ** with partic. ('are naturally ...'), cp. *O. T.* 9 *πρέπων ἔφυς*.

502 καίτοι marks the transition to another and higher point of view than

AN. Wouldst thou do more than take and slay me?
CR. No more, indeed; having that, I have all.
AN. Why then dost thou delay? In thy discourse there is nought that pleases me,—never may there be!—and so my words must needs be unpleasing to thee. And yet, for glory—whence could I have won a nobler, than by giving burial to mine own brother? All here would own that they thought it well, were not their lips sealed by fear. But royalty, blest in so much besides, hath the power to do and say what it will.
CR. Thou differest from all these Thebans in that view.

is followed by Dindorf, Meineke, Nauck, and M. Schmidt.—In L there has been an attempt to make *πολλὰ τἄλλ'* out of *πολλά τ' ἄλλ'*.—*δρᾶν*, omitted in the text of L, has been added above the line by an early corrector.

Creon's. '*Thou* wilt never approve my deed. *And yet* how could I have won a better claim to the approval of all who judge rightly?' In *καίτοι πόθεν κλέος γ'* the absence of caesura gives a slower movement, just as in v. 44: she communes with her own thought. **κλέος... εὐκλεέστερον**, like *δύσπνοοι πνοαί* (587), *φρένες δύσφρονες* (1261), *πόνοι δύσπονοι* (1277): *Ph.* 894 *ξύνηθες...ἔθος*. Distinguish the case of the adj. compounded with a noun merely cognate in sense to the subst.; above, v. 7 n.

503 ff. ἐν τάφῳ τιθεῖσα, *i.e.* symbolically, by sprinkling dust and pouring *χοαί*: cp. 80, 395, and *O. C.* 1410 n.—**τούτοις πᾶσι λέγοιτο ἄν**, by all these it would be said, **τοῦτο ἀνδάνειν** (**αὐτοῖς**), that this seems good to them: for dat. with pres. pass. (a constr. usually restricted to the pf. pass.) cp. Menander *Sentent.* 511 *τἀληθὲς ἀνθρώποισιν οὐχ εὑρίσκεται*. If the datives were taken with *ἀνδάνειν*, *λέγοιτο ἄν* would be too indefinite. At the same time the proximity of *ἀνδάνειν* has influenced the construction. *ταὐτὸ* has been suggested, but there is nothing suspicious in *τούτοις τοῦτο*, which Nauck groundlessly condemns.—The pres. **ἐγκλῄοι** is required by the sense, since the act is a continuing one; *ἐγκλῆσαι* would refer to some given moment or particular occasion. The MSS. favour the aor., but most of the recent edd. rightly give the pres.

506 f. ἀλλ' ἡ τυραννίς. '(If these men dared to say what they think, they would applaud me.) *But* royalty has the advantage of being able to do and say what it pleases, without being opposed in word or deed':—and so these men are silent. These are two excellent and vigorous lines,—not only free from the slightest internal mark of spuriousness, but admirably suited to their place, both by thought and by expression. It was an extraordinary freak of arbitrary criticism to reject them. The reasons assigned for doing so deserve mention only for their curious weakness; as (*a*) *ἀλλ' ἡ* ought to be *ἡ γάρ*—Dindorf: (*b*) Antigone should not mention the *advantages* of the *τυραννίς*—A. Jacob: (*c*) Creon could not be reproached with *δρᾶν λέγειν θ' ἃ βούλεται*—Nauck: of which last objection Bellermann, in his simple and triumphant vindication of these verses, justly says that it is 'wholly unintelligible.' (*d*) Wecklein, too, has effectively defended them. We may add that Creon's reply in v. 508, which refers primarily to vv. 504 f., does not therefore ignore vv. 506 f., since these two vv. cohere closely with the former: vv. 504—507 express a single thought. For similar references in tragedy to the *τυραννίς*, as it was viewed by Greeks in the historical age, cp. Aesch. *P. V.* 224 f., Eur. *Ion* 621—632.

508 f. μούνη: *τῶνδε* refers to the Chorus: for the Ionic form, cp. 308, 705. —**τοῦτο...ὁρᾷς**, seest this,='takest this view'; viz., that thy deed is right, and that only my power prevents its being publicly approved. A very rare use of *ὁρᾶν*: indeed, I know no strictly similar instance, for we cannot compare *O. T.* 284, where see n.: still, it is natural enough. Cp. Plat. *Phaedr.* 276 A *ἄλλον ὁρῶμεν λόγον*. So we say, 'I do not see it,'='I cannot take that view.' *μούνη τῶνδε*: cp. 101 *κάλλιστον...τῶν προτέρων*, n.—*ὑπίλλουσιν* (for the spelling cp. n. in

AN. ὁρῶσι χοὖτοι· σοὶ δ' ὑπίλλουσιν στόμα.
KP. σὺ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς; 510
AN. οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχνους σέβειν.
KP. οὔκουν ὅμαιμος χὠ καταντίον θανών;
AN. ὅμαιμος ἐκ μιᾶς τε καὶ ταὐτοῦ πατρός.
KP. πῶς δῆτ' ἐκείνῳ δυσσεβῆ τιμᾶς χάριν;
AN. οὐ μαρτυρήσει ταῦθ' ὁ κατθανὼν νέκυς. 515
KP. εἴ τοί σφε τιμᾶς ἐξ ἴσου τῷ δυσσεβεῖ.
AN. οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὤλετο.
KP. πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὕπερ.
AN. ὅμως ὅ γ' Ἅιδης τοὺς νόμους τούτους ποθεῖ.
KP. ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν *ἴσους. 520
AN. τίς οἶδεν εἰ κάτωθεν εὐαγῆ τάδε;

509 ὑπίλλουσιν L: ὑπίλλουσι r (as A), or ὑπείλουσι (V^4). **513** μιᾶς τε MSS.: μιᾶς γε Hermann.—πατρός] Tournier conject. γεγώς. **514** δυσσεβῶι L, with ηι over ῶι: δυσσεβεῖ or δυσσεβῆ r.—τιμᾶισ L, with gl. ἀντὶ τοῦ νέμεις. **516** εἰ τοῖ σσφε L: εἴ τοί σφε r. **518** ποοθῶν δε (without acc.) L. Most of the later

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Appendix on 340), lit., 'turn' (or 'roll') 'under,' said of an animal putting its tail between its legs; cp. Eur. fr. 544 (from his Οἰδίπους,—referring to the Sphinx) οὐρὰν δ' ὑπίλασ' ὑπὸ λεοντόπουν βάσιν | καθέζετ'. Verg. *Aen.* 11. 812 (a terrified wolf) *caudamque remulcens Subiecit pavitantem utero.* Here, 'keep down' the utterance of their thoughts; 'make their lips subservient' to thee. Cp. σαίνειν, *adulari.*—Euphony commends, though metre does not require, the ν ἐφελκυστικόν, which L gives. Cp. 571.

510 f. σὺ δ' οὐκ ἐπαιδεῖ; And art thou not ashamed of it (cp. ἐπαισχύνομαι), if thou thinkest otherwise than they do?—thinkest, namely, that thou art free to act on thy own views, regardless of thy king. For the sake of argument, he concedes their possible *sympathy* with her, but insists on their loyal *behaviour.* She answers, 'No, I am not ashamed, for I am doing nothing shameful.'

512 f. ὅμαιμος always of brother and sister in Soph.: *O. C.* 330 n.—**ἐκ μιᾶς τε.** The soundness of the text is thoroughly vindicated by Plat. *Legg.* 627 c (quoted by Schneidewin), πολλοὶ ἀδελφοί που γένοιντ' ἂν ἑνὸς ἀνδρός τε καὶ μιᾶς υἱεῖς, which also confirms the MS. **τε** against the conjecture γε.

514 f. πῶς δῆτ': why, then, dost thou render (to Polyneices) a tribute impious in the sight of Eteocles?—*i.e.*, which places the latter on the same level with the former.—**ἐκείνῳ,** ethic dat., 'in his judgment': cp. 904, *O. C.* 1446 ἀνάξιαι... πᾶσιν, and *ib.* 810 n., *O. T.* 40. We cannot well render, 'impious *towards* him,' which would be πρὸς or εἰς ἐκεῖνον: nor can the dat. be one of 'interest,' as though δυσσεβῆ were equivalent to βλαβεράν. The next verse agrees well with ἐκείνῳ being ethic dat.: 'he will not so testify,' ='he will not say that he thinks my act impious.'—**χάριν** is usu. explained as acc. of the inner object, like τιμᾶς τιμήν. But it would evidently be awkward to have an objective acc. added, as τιμῶ χάριν αὐτόν. Rather **τιμᾶς** is here slightly deflected from the sense, 'to honour by observance,' 'to observe duly,' as Eur. *Tro.* 1210 οὓς Φρύγες νόμους | τιμῶσιν, *Ion* 1045 τὴν εὐσέβειαν...τιμᾶν, and means, 'to render duly,' as religious observance requires. So I should take it also in the parallel phrase, Eur. *Or.* 828 πατρῴαν | τιμῶν χάριν, duly rendering grace to thy sire.—**ὁ κατθανὼν νέκυς:** cp. 26.

516 εἴ τοι, *siquidem: O. T.* 549.—**σφε:** cp. 44 n.—**ἐξ ἴσου,** *only* on a level with, as *O. T.* 1019. So ἴσον='equally *little*' (Her. 2. 3), or 'equally *vain*' (id. 8. 79): and id. 8. 109 τά τε ἱρὰ καὶ τὰ ἴδια ἐν ὁμοίῳ ἐποιέετο, *i.e.* made sacred things of (*only*) the same account as things profane. Cp. 393.

517 οὐ γάρ τι δοῦλος. No, Eteocles

AN. These also share it; but they curb their tongues for thee.

CR. And art thou not ashamed to act apart from them?

AN. No; there is nothing shameful in piety to a brother.

CR. Was it not a brother, too, that died in the opposite cause?

AN. Brother by the same mother and the same sire.

CR. Why, then, dost thou render a grace that is impious in his sight?

AN. The dead man will not say that he so deems it.

CR. Yea, if thou makest him but equal in honour with the wicked.

AN. It was his brother, not his slave, that perished.

CR. Wasting this land; while *he* fell as its champion.

AN. Nevertheless, Hades desires these rites.

CR. But the good desires not a like portion with the evil.

AN. Who knows but this seems blameless in the world below?

MSS. have δέ, but a few γε. The older edd. give γε: most of the recent, δέ. **519** ὁμῶς Mekler.—τοὺς νόμους τούτους MSS.: schol. marg. of L, γρ. τοὺς νόμους ἴσους.—Semitelos writes ὁμοὺς (for ὅμως)...τούτοις. **520** λαχεῖν L: λαβεῖν r.—ἴσος MSS. Bergk conject. ἴσα (which Nauck adopts), or ἴσον. Nauck also suggests ἴσους (if τούτους be kept in 519). **521** κάτω'στὶν MSS. In L, γρ. κάτωθεν is written

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cannot complain, for Polyneices was not his slave—his natural inferior—but his brother, and had the same claim on me that he had. Creon insists on the difference between the loyal man and the disloyal. Antigone dwells on the fact that both men had the same claim on her natural piety, and (519) on her sense of religious duty.

518 πορθῶν δέ: for δέ introducing an objection, cp. *O. T.* 379: for the partic., *ib.* 1001, 1011.—ὁ δ', but the other (perished) ἀντιστὰς ὑπὲρ τῆσδε γῆς, as this land's champion. ὑπερ is paroxytone as virtually following its case, since the gen. is supplied from τήνδε γῆν. Cp. *Ai.* 1231 τοῦ μηδὲν ἀντέστης ὑπερ.

519 τούτους, the reading of the MSS., has been rejected by nearly all modern editors in favour of ἴσους, which the Scholiast mentions as a variant. But the simple τούτους is perfectly suitable, —'these laws,' the laws of sepulture (τὸ θάπτειν, as a schol. paraphrases); and everything that ἴσους would convey is already expressed by ὅμως. 'One was the country's foe, the other its champion —granted. *Nevertheless* Hades desires these laws,'—*i.e.* even in the case of the foe. A corruption of ἴσους into τούτους is very improbable. Rather ἴσους was merely one of those conjectures which so often appear in the margin of the MSS., having for their object the supposed improvement of a point. The MS. ἴσος in 520 does not strengthen the case for ἴσους here.

520 The MS. λαχεῖν ἴσος is usu. explained, 'equal in respect to obtaining (rites),' *i.e.* with an equal claim to rites. The phrase is not only without any parallel, but seems impossible. ἴσος λαχεῖν νόμιμα would be very strange; ἴσος λαχεῖν, absolutely, is stranger still. The train of thought strongly favours ἴσους, as Nauck suggests and Semitelos reads. 'Hades may desire these rites; but the good man does not (desire) to receive only the same rites as the wicked': *i.e.* Eteocles will not be satisfied with the equality merely because Polyneices was his brother (517): he will think of the contrast between that brother's merits and his own. The dead can be said λαγχάνειν νόμους (of burial), in the sense of obtaining that which the νόμοι give. Therefore we need not write ἴσον or ἴσα.

521 f. κάτωθεν, simply 'below': cp. 1070, Eur. *Alc.* 424 τῷ κάτωθεν ἀσπόνδῳ θεῷ: Dem. or. 23 § 28 ὁ κάτωθεν νόμος,

ΚΡ. οὔτοι ποθ' οὑχθρός, οὐδ' ὅταν θάνῃ, φίλος.
ΑΝ. οὔτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν.
ΚΡ. κάτω νυν ἐλθοῦσ', εἰ φιλητέον, φίλει
κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή. 525

ΧΟ. καὶ μὴν πρὸ πυλῶν ἥδ' Ἰσμήνη,
φιλάδελφα κάτω δάκρυ' *εἰβομένη·
νεφέλη δ' ὀφρύων ὕπερ αἱματόεν
ῥέθος αἰσχύνει,
τέγγουσ' εὐῶπα παρειάν. 530

ΚΡ. σὺ δ', ἣ κατ' οἴκους ὡς ἔχιδν' ὑφειμένη

above. **523** οὔτοι συνέχθειν] In L the first hand seems to have written οὐ τοινυν ἐχειν, but added θ above χ, and S completed the correction. **524** νυν] νῦν L. **525** ἄρξει] L has ει in erasure, prob. from η. **527** δάκρυα λειβόμενα L, δάκρυα

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the law below (=the continuation of a law already cited). We need not understand here, 'if these things are approved *from* below.' **κάτω ἔστιν** has the MS. authority: but it is most improbable that Soph. would have given such a needlessly unpleasing verse, and the change is sufficiently explained by a later belief that the sense required **κάτω**.—**εὐαγῆ**, right in respect to ἄγος, *i.e.* free from it, pure (*O. T.* 921). She means: 'who can tell if Eteocles, in the world below, will not think it consonant with piety that Polyneices should be honoured?' Perhaps earthly feuds are made up there. Creon answers, 'No,—foe once, foe always,—even in death: Eteocles *will* resent it.' Cp. *Od.* 11. 543 where the spirit of Ajax in Hades will not speak to Odysseus—κεχολωμένη εἵνεκα νίκης | τήν μιν ἐγὼ νίκησα.—There would be far less point in Creon's words if we took them to mean, '*my* dead foe is still my foe' (cp. *Ai.* 1348, 1372).

523 οὔτοι συνέχθειν. 'Even if my brothers hate each other still, my nature prompts me, not to join Eteocles in hating Polyneices, but to love each brother as he loves me': cp. 73 φίλη...φίλου μέτα. Cp. Polybius 1. 14 φιλόφιλον δεῖ εἶναι τὸν ἀγαθὸν ἄνδρα καὶ φιλόπατριν, καὶ συμμισεῖν τοῖς φίλοις τοὺς ἐχθροὺς καὶ συναγαπᾶν τοὺς φίλους. Eur. imitates our verse, *I. A.* 407 (Agam. to Menelaus) συσσωφρονεῖν γάρ, οὐχὶ συννοσεῖν ἔφυν, 'nay, my sympathies are with prudence, not with frenzy.'

524 f. νῦν, as *Ai.* 87, *Tr.* 92, *Ph.* 1196, but νῦν *O. T.* 658, and oft.—**κείνους** =τοὺς ἐκεῖ, the dead. Nauck proposes νεκρούς, which would be a deplorable change. For the pause after the emphatic word, cp. 46 n.

526 f. καὶ μὴν introducing the new person: *O. C.* 549 n. At Creon's command (491), two πρόσπολοι had gone to bring Ismene. The door from which she now enters is that by which she had left the stage (99). It is supposed to lead to the γυναικωνῖτις (cp. 578).—**εἰβομένη**, the correction of Triclinius for the MS. λειβομένη, enables us to keep δάκρυα, instead of changing it to δάκρυ, when φιλάδελφα must be taken as adv. (cp. *O. T.* 883 n.). The Schol. so took it (he paraphrases by φιλαδέλφως), and it would seem, therefore, that he read δάκρυ λειβομένη. But, though this constr. is quite admissible, it would be far more natural that φιλάδελφα should agree with δάκρυα. In *O. C.* 1251 we have λείβων δάκρυον: neither λείβω nor εἴβω occurs elsewhere in Soph.; and the only other place in Tragedy where εἴβω has good support is Aesch. *P. V.* 400, where Hermann, by reading δακρυσίστακτον ἀπ' ὄσσων ῥαδινῶν δ' εἰβομένα ῥέος, for the MS. δακρυσίστακτον δ'...λειβομένα, restores the metre. But κατὰ δάκρυον εἴβειν and δάκρυα λείβειν were equally familiar as Homeric phrases; and if an Attic poet could use the latter, there was certainly no reason why he should not use the former. I may remark, too, that **κάτω** points to a reminiscence of the phrase

CR. A foe is never a friend—not even in death.

AN. 'Tis not my nature to join in hating, but in loving.

CR. Pass, then, to the world of the dead, and, if thou must needs love, love them. While I live, no woman shall rule me.

Enter ISMENE *from the house, led in by two attendants.*

CH. Lo, yonder Ismene comes forth, shedding such tears as fond sisters weep; a cloud upon her brow casts its shadow over her darkly-flushing face, and breaks in rain on her fair cheek.

CR. And thou, who, lurking like a viper in my house,

λειβομένα or δάκρυα λειβομένη r. δάκρυ' εἰβομένη Triclinius: δάκρυ λειβομένη Wex. **528** αἱματόεν] ἱμερόεν M. Schmidt, adding the words ἰσταμένη | τὸ πρὶν after ὕπερ. **531** ἥ] ἡ L.—ὑφειμένη] ὑφημένη Brunck. Cp. schol., ἡ γὰρ ἔχιδνα λάθρᾳ καθεζο-

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with εἴβειν, for Homer never says κατὰ δάκρυα λείβειν. Nothing is more natural than that εἰβομένη should have become λειβομένη in the MSS., the latter word being much the commoner.—**κάτω**, adv., 'downwards': cp. 716, fr. 620 ὥτα κυλλαίνων κάτω. Nauck's objection, that κάτω εἰβομένη could not stand for κατειβομένη, would have force only if κάτω were necessarily a prep., substituted for κατά. He proposes καταὶ (cp. καταιβάτης).

528 f. νεφέλη δ' ὀφρύων ὕπερ, a cloud of grief (resting) on her brow,—as dark clouds rest on a mountain-summit: cp. Eur. *Hipp.* 173 στυγνὸν δ' ὀφρύων νέφος αὐξάνεται: Aesch. *Theb.* 228 τὰν ἀμήχανον | κἀκ χαλεπᾶς δύας ὕπερθ' ὀμμάτων | κρημναμέναν νεφέλαν: so συννεφής = συνωφρυωμένος. Cp. *Deme supercilio nubem* (Hor. *Ep.* 1. 18. 94). The cloud of sorrow is associated with the rain of tears: cp. Shaksp. *Ant.* 3. 2. 51 *Will Caesar weep?—He has a cloud in 's face.* —**αἱματόεν**, here, '*suffused with* blood,' darkly flushed. This application of αἱματόεις to the human face seems unparalleled, though in *Anthol. P.* 6. 154 Leonidas of Tarentum (*c.* 280 B.C.) has φύλλα τε πεπταμένων αἱματόεντα ῥόδων. Eur. *Phoen.* 1487 was less daring when he called a dark blush τὸν ὑπὸ βλεφάροις | φοίνικ' ('crimson'), ἐρύθημα προσώπου. It recalls the well-known fragment of Ion in Athen. 603 E, where the schoolmaster objects to Phrynichus's ἐπὶ πορφυρέαις παρῇσι, on the principle, οὐ κάρτα δεῖ τὸ καλὸν τῷ μὴ καλῷ φαινομένῳ εἰκάζειν,—and Sophocles makes a lively defence of it. Shaksp. uses 'bloody' for 'blood-red': *Hen. V.* 1. 2. 101 *unwind your bloody flag.*—**ῥέθος** = πρόσωπον, as Eur. *H. F.* 1203 πάρες ἄπ' ὀμμάτων | πέπλον, ἀπόδικε, ῥέθος ἀελίῳ δεῖξον. Cp. Eustathius 1090, 27 ἱστέον ὅτι ῥέθεα οἱ μὲν ἄλλοι τὰ μέλη φασίν, Αἰολεῖς δὲ μόνοι, κατὰ τοὺς παλαιούς, τὸ πρόσωπον ῥέθος καλοῦσιν. This suggests that the Attic dramatists had lyric precedent for this use of ῥέθος: as Lycophron (173) may also have had for using it as = σῶμα. The Homeric use is confined to the phrase ἐκ ῥεθέων (thrice in *Il.*, never in *Od.*).—**αἰσχύνει**, *i.e.* overcasts its sunny beauty: cp. Thomson, *Spring* 21, *Winter ...bids his driving sleets* Deform *the day delightless.*

531 σὺ δ' with φέρ', εἰπέ (534).—**ὑφειμένη**, *submissa*, 'lurking,' as a viper lurks under stones: Arist. *H. A.* 8. 15 αἱ δ' ἔχιδναι ὑπὸ τὰς πέτρας ἀποκρύπτουσιν ἑαυτάς. Eur. *H. F.* 72 σῴζω νεοσσοὺς ὄρνις ὡς ὑφειμένη, like a cowering hen (ὑφειμένους Kirchhoff). The word may also suggest a contrast between Antigone's bolder nature and the submissive demeanour of Ismene (cp. *El.* 335 νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένῃ δοκεῖ, 'with shortened sail'). But we should not render it by 'submissive'; its primary reference is to the image of the ἔχιδνα. Others render, 'having crept in,' *clam immissa.* The act. can mean to 'send in secretly' (see on ὑφείς, *O. T.* 387), but the pass. ὑφίεσθαι does not seem to occur in a corresponding sense.—**ἔχιδνα**: cp. *Tr.* 770 (the poison works) φοινίας | ἐχθρᾶς ἐχίδνης ὸς ὡς. So of Clytaemnestra (Aesch. *Cho.* 249): Eur. *Andr.* 271 ἐχίδνης καὶ πυρὸς περαιτέρω: cp. *Ion* 1262. This image for domestic treachery is quaintly illustrated by the popular notions mentioned in Arist. *Mirab.* 165 (p. 846 *b* 18 Berl. ed.) τοῦ περκνοῦ ἔχεως τῇ ἐχίδνῃ συγγινομένου,

λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον
τρέφων δύ' ἄτα κἀπαναστάσεις θρόνων,
φέρ', εἰπὲ δή μοι, καὶ σὺ τοῦδε τοῦ τάφου
φήσεις μετασχεῖν, ἢ 'ξομεῖ τὸ μὴ εἰδέναι;
ΙΣ. δέδρακα τοὔργον, εἴπερ ἤδ' ὁμορροθεῖ,
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.
ΑΝ. ἀλλ' οὐκ ἐάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ
οὔτ' ἠθέλησας οὔτ' ἐγὼ 'κοινωσάμην.
ΙΣ. ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.
ΑΝ. ὦν τοὔργον, Ἅιδης χοί κάτω ξυνίστορες·
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.
ΙΣ. μήτοι, κασιγνήτη, μ' ἀτιμάσῃς τὸ μὴ οὐ
θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἁγνίσαι.
ΑΝ. μή μοι θάνῃς σὺ κοινά, μηδ' ἃ μὴ 'θιγες

μένη τῶν ἀνθρώπων ἐκπίνει τὸ αἷμα.—Semitelos conject. *φοινία.* **533** ἄτα L, ἄτας r. **535** *ἢ ἐξομῆι τό μ' εἰδέναι* L. The acc. on *τό* has been altered from *τὸ*: the latter points to the true reading. Cp. 544. **536** εἴπερ ἤδ' ὁμορροθεῖ] εἴπερ ἦδ' ὁμορροθῶ

ἡ ἔχιδνα ἐν τῇ συνουσίᾳ τὴν κεφαλὴν ἀποκόπτει. διὰ τοῦτο καὶ τὰ τέκνα, ὥσπερ τὸν θάνατον τοῦ πατρὸς μετερχόμενα, τὴν γαστέρα τῆς μητρὸς διαρρήγνυσιν. (Cp. Shaksp. *Per.* 1. 1. 64 *I am no viper, yet I feed On mother's flesh.*)

532 λήθουσά μ' ἐξέπινες. It seems unnecessary to suppose a confusion of images. The venom from the echidna's bite is here described as working insidiously, and, at first, almost insensibly. So Heracles says of the poison, which he has already (*Tr.* 770) compared to the echidna's, *ἐκ δὲ χλωρὸν αἷμά μου | πέπωκεν ἤδη, Tr.* 1055. Cp. *El.* 784 *ἥδε γὰρ μείζων βλάβη | ξύνοικος ἦν μοι, τούμὸν ἐκπίνουσ' ἀεὶ | ψυχῆς ἄκρατον αἷμα.*

533 ἄτα κἀπαναστάσεις. The dual is commended, as against *ἄτας*, by a certain scornful vigour; just as at 58 the dual has an emphasis of its own. And the combination with a plural is no harsher than (*e.g.*) Plat. *Laches* p. 187 A *αὐτοὶ εὑρεταὶ γεγονότε.* Cp. *O. C.* 530 *αὗται δὲ δύ' ἐξ ἐμοῦ...παῖδε, δύο δ' ἄτα.*—**ἐπαναστάσεις,** abstract (like *ἄτα*) for concrete: so 646 *πόνους* (bad sons): *κεῖνος ἡ πᾶσα βλάβη* (*Ph.* 622), *ὄλεθρος,* etc. **θρόνων,** object. gen. (*ἐπανίστασθαι θρόνοις*). Creon suspects the sisters of being in league with malcontent citizens (cp. 289), who wish to overthrow his rule.

535 τὸ μή: cp. 443. [Dem.] or. 57 § 59 *οὐκ ἂν ἐξομόσαιτο μὴ οὐκ εἰδέναι.* Plat. *Legg.* 949 A *ἐξαρνηθέντι καὶ ἐξομοσαμένῳ.*

536 f. ὁμορροθεῖ, concurs, consents: fr. 446 *ὁμορροθῶ, συνθέλω, | συμπαραινέσας ἔχω.* Schol. *ad* Ar. *Av.* 851 *ὁμορροθεῖν δὲ κυρίως τὸ ἅμα καὶ συμφώνως ἐρέσσειν.* So *Orphic Argonaut.* 254 *ὁμορροθέοντες,* 'rowing all together' (cp. above on 259). The image thus agrees with *ξύμπλουν* in 541. Ismene remembers her sister's words: 'even if you should change your mind, I could never welcome you now as my fellow-worker' (69). She says, then, 'I consider myself as having shared in the deed—if my sister will allow me.' Nauck sadly defaces the passage by his rash change, *εἴπερ ἤδ'· ὁμορροθῶ.*

537 τῆς αἰτίας depends on both verbs, **ξυμμετίσχω** having prepared the ear for a partitive gen., no harshness is felt in the reference of that gen. to **φέρω** also. We cannot take the gen. with the first verb only, and regard *καὶ φέρω* as parenthetic. Some real instances of such a parenthetic construction are given in the n. on 1279 f.; but the supposed examples often break down on scrutiny. Thus in

wast secretly draining my life-blood, while I knew not that I was nurturing two pests, to rise against my throne—come, tell me now, wilt thou also confess thy part in this burial, or wilt thou forswear all knowledge of it?

IS. I have done the deed,—if she allows my claim,—and share the burden of the charge.

AN. Nay, justice will not suffer thee to do that: thou didst not consent to the deed, nor did I give thee part in it.

IS. But, now that ills beset thee, I am not ashamed to sail the sea of trouble at thy side.

AN. Whose was the deed, Hades and the dead are witnesses: a friend in words is not the friend that I love.

IS. Nay, sister, reject me not, but let me die with thee, and duly honour the dead.

AN. Share not thou my death, nor claim deeds to which

Nauck. **538** *σ'* added in L by S. **539** *'κοινωσάμην*] *κοινωσάμην* L. Cp. 457, 546. **541** *ποιουμένην* L, but a line has been drawn across the final *ν*. **544** *τὸ μ' οὐ* L, with *η* above *μ* from the first hand. Cp. 535. **546** *μηδ'*] *μὴ*

Ai. 274, *ἔληξε κἀνέπνευσε τῆς νόσου*, the gen. goes with both verbs (cp. on *O. C.* 1113): for *O. C.* 1330, see n. there: in Aesch. *P. V.* 331 *πάντων μετασχὼν καὶ τετολμηκὼς ἐμοί*, the pron. might be dat. of interest with the second partic.; but we ought perhaps to read *συντετολμηκώς τ' ἐμοί*.

538 f. ἀλλ οὐκ ἐάσει σ': cp. *O. C.* 407 *ἀλλ' οὐκ ἐᾷ τοῦμφυλον αἷμά σ', ὦ πάτερ.*— **'κοινωσάμην**: prodelision of the augment, *ES* 457 (n.): cp. *O. C.* 1602 *ταχεῖ 'πόρευσαν σὺν χρόνῳ.*

541 ξύμπλουν: cp. Eur. *H. F.* 1225 *καὶ τῶν καλῶν μὲν ὅστις ἀπολαύειν θέλει, | συμπλεῖν δὲ τοῖς φίλοισι δυστυχοῦσιν οὔ. I. T.* 599 *ὁ ναυστολῶν γάρ εἰμ' ἐγὼ τὰς συμφοράς, | οὗτος δὲ συμπλεῖ.*

542 f. Cp. *Ph.* 1293 *ὡς θεοὶ ξυνίστορες.*—**λόγοις**, and not *ἔργοις*. Cp. *Ph.* 307 *λόγοις | ἐλεοῦσ'*, they show compassion in word (only). Theognis 979 *μή μοι ἀνὴρ εἴη γλώσσῃ φίλος ἀλλὰ καὶ ἔργῳ.*

542 f. μή μ' ἀτιμάσῃς, do not reject me (the word used by the suppliant Oed., *O. C.* 49, 286), **τὸ μὴ οὐ** (cp. 443 n.), so as to hinder me from dying with thee, and paying due honour to the dead. **ἀγνίσαι τὸν θ.** is to make him *ἁγνός*, *i.e.* to give him the rites which religion requires; as, conversely, a corpse which is *ἄμοιρος* and *ἀκτέριστος* is also *ἀνόσιος* (1071). Eur. *Suppl.* 1211 *ἵν' αὐτῶν σώματ' ἠγνίσθη πυρί*, where their corpses *received the rites* of fire, *i.e.* were burned. Cp. 196 n. If Ismene shares in the penalty of the deed, she will share in the merit.

546 μή μοι, not *μή 'μοί*, since the main emphasis is on the verbal notion ('*share* not my death,' rather than, 'share not *my* death'): cp. 83 n. The combination *μή μοι...σὺ* has a scornful, repellent tone (cp. *O. C.* 1441 n.). **κοινά**, adv.: cp. *Ai.* 577: *O. T.* 883 *ὑπέροπτα* (n.).—**μηδ' ἃ μὴ 'θιγες**. If this were an instance of *θιγγάνω* with acc., it would be a solitary instance in Soph., who has *θιγγάνω* with genitive in nine passages; in *Ph.* 667 *παρέσται ταῦτά σοι καὶ θιγγάνειν, ταῦτα* is nom. The acc. with *θιγγάνω* is very rare in classical Greek; cp. Alcman, *fr.* 38 *ἃ μή μοι θίγῃς.* In Eur. *H. F.* 963, *πατὴρ δέ νιν | θιγὼν κραταιᾶς χειρὸς ἐννέπει τάδε, νιν* depends on *ἐννέπει*: cp. *Ai.* 764 *ὁ μὲν γὰρ αὐτὸν ἐννέπει· τέκνον*, etc. In Theocr. 1. 59 *οὐδέ τί πα ποτὶ χείλος ἐμὸν θίγεν*, the gen. *αὐτοῦ* is understood with *προσέθιγεν*, and *τι* is adv., 'at all.' Nor does *ψαύω* govern an acc. below in 859, 961 (where see notes). Krüger (II. § 47. 12. 2) treats *ἃ* here as a sort of adverb (*ib.* II. § 46. 6. 9), *i.e.*, *in a case where* you did not put your hand (to the deed, *sc. τοῦ ἔργου*); but this is very awkward. Rather, I think, there is an unusual kind of attraction, due to the special form of the sentence. We could not say (*e.g.*) *ἃ μὴ ἐρᾷ τις, οὐ θηρᾶται*, (*ἃ* for *ταῦτα ἅν*). But here *μηδ' ὧν μὴ*

ποιοῦ σεαυτῆς· ἀρκέσω θνήσκουσ' ἐγώ.
ΙΣ. καὶ τίς βίος μοι σοῦ λελειμμένη φίλος;
ΑΝ. Κρέοντ' ἐρώτα· τοῦδε γὰρ σὺ κηδεμών.
ΙΣ. τί ταῦτ' ἀνιᾷς μ', οὐδὲν ὠφελουμένη;
ΑΝ. ἀλγοῦσα μὲν δῆτ', εἰ *γελῶ γ', ἐν σοὶ γελῶ.
ΙΣ. τί δῆτ' ἂν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ;
ΑΝ. σῶσον σεαυτήν· οὐ φθονῶ σ' ὑπεκφυγεῖν.
ΙΣ. οἴμοι τάλαινα, κἀμπλάκω τοῦ σοῦ μόρου;
ΑΝ. σὺ μὲν γὰρ εἶλου ζῆν, ἐγὼ δὲ κατθανεῖν.
ΙΣ. ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.
ΑΝ. καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ 'δόκουν φρονεῖν.
ΙΣ. καὶ μὴν ἴση νῷν ἐστιν ἡ ξαμαρτία.
ΑΝ. θάρσει· σὺ μὲν ζῇς, ἡ δ' ἐμὴ ψυχὴ πάλαι
τέθνηκεν, ὥστε τοῖς θανοῦσιν ὠφελεῖν.

δ' L.—'θιγες] θίγεσ L. Cp. 457, 539. **547** θνήσκουσ' L. For the ι subscript, see comment on *O. T.* 118. **548** φίλος has been suspected. Wecklein conject. μόνη: Hense, μένει: M. Schmidt, δίχα: Nauck, σοῦ γ' ἄτερ λελειμμένη. **551** δῆτ', εἰ MSS. Dindorf conject. δή, κεί: Wolff, δή, τὸν.—γελῶ γ'] γελῶτ' L. Heath conject. γελῶ γ'. **552** σετ' L (without acc.): σ' ἔτ' ι (σ' ἐπ' E). **557** καλῶς σὺ μέν τοι...τοῖσδ' L. The τ of τοι is in an erasure, which appears to show that τοι has not been made from τοῖσ. Dübner thinks that the first hand wrote μέν γ' οὐ:

'θιγες ποιοῦ σεαυτῆς would have been intolerable, on account of the second gen. after ποιοῦ. For the sake of compactness, and of clearly marking the object to ποιοῦ, the poet has here allowed ἃ to stand for ταῦτα ὧν. I do not compare *O. C.* 1106, αἰτεῖς ἃ τεύξει, holding that ἃ there = ταῦτα ἃ (not ὧν): see n.

547 ποιοῦ σεαυτῆς, a somewhat rare phrase. Her. 1. 129 ἑωυτοῦ ποιέεται τὸ Κύρου ἔργον. [Plat.] *Hipp. min.* 372 C ἐμαυτοῦ ποιούμενος τὸ μάθημα εἶναι ὡς εὕρημα. Dem. or. 19 § 36 εἰς αὑτὸν ποιούμενος (taking on himself) τὰ τούτων ἁμαρτήματα. In Thuc. 8. 9 ἑαυτοῦ...τὸν στόλον ἴδιον ποιήσασθαι, the gen. goes with the adj.—**ἀρκέσω** in the pers. constr., cp. *Ai.* 76 ἔνδον ἀρκείτω μένων, and *O. T.* 1061 n.

548 σοῦ λελειμμένη, bereft of thee. λείπομαί τινος, to lag behind, then, fig., to be deprived of, as *El.* 474 γνώμας λειπομένα, Eur. *Alc.* 406 νέος ἐγώ, πάτερ, λείπομαι φίλας | ...ματρός.—**φίλος** has been groundlessly suspected, for no other reason, seemingly, than because it is masc.

549 κηδεμών, alluding esp. to v. 47. Cp. Xen. *Anab.* 3. 1. 17 ἡμᾶς δέ, οἷς κηδεμὼν...οὐδεὶς πάρεστιν, who would have no one *to plead our cause* (no 'friend at court,' such as the younger Cyrus had in his mother Parysatis). In *Il.* 23. 163 κηδεμόνες are the chief mourners for the dead. In Attic, though sometimes poet. for κηδεστής, the word did not necessarily imply kinship.

551 ἀλγοῦσα μὲν δῆτ', yes, indeed, it is to my own pain that I mock *thee*,—if I do mock. **δῆτα** assents (*O. T.* 445 n.) to οὐδὲν ὠφελουμένη: there is, indeed, no ὄφελος in it, but only ἄλγος.—**ἐν σοί**: cp. *Ai.* 1092 ἐν θανοῦσιν ὑβριστής, *ib.* 1315 ἐν ἐμοὶ θρασύς.—Heath's **εἰ γελῶ γ'**, for εἰ γέλωτ', is supported by the accent γελῶτ' in L, and seems right. It smooths the construction; and εἰ γελῶ γ' better expresses that the taunt sprang from anguish, not from a wish to pain. Then γέλωτα γελῶ, without an epithet for the subst., is unusual.—Cp. *Ai.* 79 οὔκουν γέλως ἥδιστος εἰς ἐχθροὺς γελᾶν;

552 ἀλλὰ νῦν, *now*, at least: *O. C.* 1276 ἀλλ' ὑμεῖς γε, n.

554 κἀμπλάκω, and am I to miss the

thou hast not put thy hand: my death will suffice.

Is. And what life is dear to me, bereft of thee?

An. Ask Creon; all thy care is for him.

Is. Why vex me thus, when it avails thee nought?

An. Indeed, if I mock, 'tis with pain that I mock thee.

Is. Tell me,—how can I serve thee, even now?

An. Save thyself: I grudge not thy escape.

Is. Ah, woe is me! And shall I have no share in thy fate?

An. Thy choice was to live; mine, to die.

Is. At least thy choice was not made without my protest.

An. One world approved thy wisdom; another, mine.

Is. Howbeit, the offence is the same for both of us.

An. Be of good cheer; thou livest; but my life hath long been given to death, that so I might serve the dead.

but it seems equally possible that it was *μέν σοι*. There is no trace of erasure at the two dots after *τοι*. Of the later MSS., A and V^3 have *μὲν τοῖσ*: others, *μὲν θοῦ*, *μέν θ' οὗ*, or *μέν τ' οἶου*: but none (I believe) *μέντοι* or *μὲν σοί*. The schol. in L has *μέντοι* in the lemma, but explains, *σεαυτῇ καλῶς ἐδόκεις φρονεῖν, μὴ συμπράτουσά μοι· ἐγὼ δὲ τούτοις κ.τ.λ.* Hence Martin, *καλῶς σὺ μὲν σοί*. **560** *ὥστε*] Wieseler conject. *ὥς σε*: Dobree, with the same view, proposed *ὠφελεῖς* ('and so you are helping a sister who is already as the dead': cp. 552).

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fate? *i.e.* to be dissociated from it: delib. aor. subj., which can be used, not only in asking what one is *to do*, but also in expressions of despair as to what one must suffer (*Tr.* 973 *τί πάθω;*). For *ἁπλακεῖν* cp. 910, 1234.

555 *εἴλου*, alluding to v. 78 f.—*ζῆν*: for the emphatic pause, cp. *Ph.* 907 *οὔκουν ἐν οἷς γε δρᾷς· ἐν οἷς δ' αὐδᾷς, ὀκνῶ.*

556 *ἐπ' ἀρρήτοις...τοῖς ἐμ. λ.* (but you did not choose death) without my words (my arguments against that course) having been spoken,—referring to vv. 49—68. For *ἐπί* with the negative verbal (=*πρὶν τοὺς ἐμοὺς λόγους ῥηθῆναι*) cp. Eur. *Ion* 228 *ἐπὶ δ' ἀσφάκτοις | μήλοισι δόμων μὴ πάριτ' ἐς μυχόν* ('before sheep have been slain, pass not,' etc.).

557 *σὺ μὲν τοῖς*: 'you seemed wise to the one side (Creon); I, to the other' (to Hades and the dead). Nauck pronounces the text unsound, objecting to the use of *τοῖς*: but that it was good Attic is sufficiently shown by Plat. *Legg.* 701 E (cited by Wolff) *οὐ συνήνεγκεν οὔτε τοῖς οὔτε τοῖς* (it profited neither party). Cp. *O. C.* 742, n. on *ἐκ δὲ τῶν*.—*σὺ μὲν σοί*, the schol.'s reading, is very inferior.—For the rhetorical *χιασμός* cp. *O. T.* 538 n. (and *ib.* 320).

558 *καὶ μήν*, and yet,—though I *did* shrink from breaking Creon's law,—I am now, morally, as great an offender as you, since I sympathise with your act.

559 f. *θάρσει* is not said with bitterness (that could hardly be, after 551): rather it means, 'Take heart to live,' as Whitelaw renders it. These two verses quietly express her feeling that their lots are irrevocably sundered, and exhort Ismene to accept the severance.—*ἡ ἐμὴ ψυχή*, my life, a periphrasis for *ἐγώ*, like *O. C.* 998 *τὴν πατρὸς | ψυχὴν...ξῶσαν* (n.).—*πάλαι*, *i.e.* ever since she resolved to break the edict. (Cp. *O. T.* 1161.)—*ὥστε τοῖς θ. ὠφελεῖν*, so as to (with a view to) serving the dead. The dat., as with *ἐπαρκεῖν*: *Ph.* 871 *ξυνωφελοῦντά μοι*: Aesch. *Pers.* 842 *ὡς τοῖς θανοῦσι πλοῦτος οὐδὲν ὠφελεῖ*: Eur. *Or.* 665 *τοῖς φίλοισιν ὠφελεῖν*: Ar. *Av.* 419 *φίλοισιν ὠφελεῖν ἔχειν*. So *ἐπωφελεῖν O. C.* 441.—Dobree proposed to understand *σε* as subj. to the inf., 'so that (you) are helping the dead,'—*i.e.*, your offer of help (552) is made to one who is already as good as dead. But *σέ* could not be thus understood; and this sense (which it has been sought to obtain by emendations, see cr. n.) would be frigid.

ΚΡ. τὼ παῖδε φημὶ τώδε τὴν μὲν ἀρτίως
ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφυ.
ΙΣ. οὐ γάρ ποτ', ὦναξ, οὐδ' ὃς ἂν βλάστῃ μένει
νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.
ΚΡ. σοὶ γοῦν, ὅθ' εἵλου σὺν κακοῖς πράσσειν κακά.
ΙΣ. τί γὰρ μόνῃ μοι τῆσδ' ἄτερ βιώσιμον;
ΚΡ. ἀλλ' ἥδε μέντοι μὴ λέγ'· οὐ γὰρ ἔστ' ἔτι.
ΙΣ. ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου;
ΚΡ. ἀρώσιμοι γὰρ χἀτέρων εἰσὶν γύαι.
ΙΣ. οὐχ ὥς γ' ἐκείνῳ τῇδέ τ' ἦν ἡρμοσμένα.
ΚΡ. κακὰς ἐγὼ γυναῖκας υἱέσι στυγῶ.

563 οὐ γάρ ποτ'] ἀλλ' οὐ γὰρ Plutarch *Phoc.* 1, and *Mor.* 460 E. The grammarian Gregorius Corinthius (*c.* 1150 A.D.) p. 417 has ἀλλὰ γάρ. **564** πράσσουσιν] πράξασιν Plut. *Mor.* 460 E. πράττουσιν Gregorius *l.c.* **565** σοὶ γοῦν] καὶ has been deleted before σοὶ in L.—κακοῖς] L has ·ῆι· written above by S. Some of the later MSS. have κακῇ or (as A) κακῷ. **567** μέν σοι L, and so nearly all the later MSS.;

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561 L gives **τὼ παῖδε φημὶ** as in *O. C.* 317 καὶ φημί, and this may probably be taken as the traditional accentuation, though some modern edd. write τὼ παῖδέ φημι, καί φημι. The justification of the oxytone φημί is in the emphasis which falls on it. Similarly it has the accent when parenthetic, as Lucian *Deor. Conc.* 2 πολλοί γάρ, φημί, οὐκ ἀγαπῶντες κ.τ.λ. —**τὼ παῖδε...τὴν μὲν...τὴν δέ**, partitive apposition: see on 21.—**ἀρτίως**, because Creon had hitherto regarded Ismene as being of a docile and submissive nature: cp. on 531 ὑφειμένη.

563 f. The apology is for her sister as well as for herself: even such prudence (cp. 68 νοῦν) as may have been inborn forsakes the unfortunate under the stress of their misfortunes.—**βλάστῃ**: cp. *El.* 238 ἐν τίνι τοῦτ' ἔβλαστ' ἀνθρώπων; *O. C.* 804 φύσας...φρένας (n.).—**τοῖς κ. πράσσουσιν**, dat. of interest: *Tr.* 132 μένει γὰρ οὔτ' αἰόλα νὺξ | βροτοῖσιν.—**ἐξίσταται**, stands aside, gives place (*Ai.* 672); and so, leaves its proper place, becomes deranged: cp. Eur. *Bacch.* 928 ἀλλ' ἐξ ἕδρας σοι πλόκαμος ἐξέστηχ' ὅδε. The converse phrase is commoner, ἐξίσταμαι τῶν φρενῶν: cp. 1105.—Schneidewin cp. Eur. *Antigone* fr. 165 ἄκουσον· οὐ γὰρ οἱ κακῶς πεπραγότες | σὺν ταῖς τύχαισι τοὺς λόγους ἀπώλεσαν,—which plainly glances at our passage. For similar allusions cp. *O. C.* 1116 n.

565 σοὶ γοῦν (cp. 45 n.) *sc.* ἐξέστη.—**κακοῖς**, *i.e.* Antigone: for the plur., cp. 10.

566 τῆσδ' ἄτερ explains **μόνῃ**: cp. on 445.—**βιώσιμον** is Ionic and poet.; the Attic word was βιωτός. It is needless to change **τί** (subst.) into **πῶς**. The more usual phrase was, indeed, impers., as Her. 1. 45 οὐδέ οἱ εἴη βιώσιμον: Plat. *Crito* 47 D ἆρα βιωτὸν ἡμῖν ἐστί; But, just as we can have ὁ βίος οὐ βιωτός ἐστι (cp. *O. C.* 1691), so also οὐδὲν βιωτόν ἐστι, no form of life is tolerable. Cp. *O. T.* 1337 τί δῆτ' ἐμοὶ βλεπτόν, ἢ | στερκτόν, ἢ προσήγορον | ἔτ' ἔστ', etc., where the only difference is that the subst. τί corresponds to an object. accus., and not as here to a cognate (βίον βιῶναι).

567 ἀλλὰ...μέντοι, 'nay, but...': cp. *Ph.* 524 ἀλλ' αἰσχρὰ μέντοι σοῦ γέ μ' ἐνδεέστερον | ξένῳ φανῆναι.—**ἥδε μὴ λέγε**, say not 'ἥδε,' speak not of her as still with thee, for she is already numbered with the dead. οἵδε are οἱ ἐνθάδε, the living (75), as κεῖνοι (525) are οἱ ἐκεῖ, the dead (cp. 76). The peculiarity is that we should have expected either (*a*) τήνδε, acc. to λέγε, or (*b*) τῆσδε, as a direct quotation from the last verse: cp. Dem. or. 18 § 88 τίς ἦν...; ὑμεῖς, ὦ ἄνδρες Ἀθηναῖοι. τὸ δ' ὑμεῖς ὅταν λέγω, λέγω τὴν πόλιν. If (*e.g.*) ὑμῶν had preceded ω ἄνδρες, Dem. would doubtless have said τὸ δ' ὑμῶν, or else ὑμᾶς δ'. Here.

CR. Lo, one of these maidens hath newly shown herself foolish, as the other hath been since her life began.

IS. Yea, O King, such reason as nature may have given abides not with the unfortunate, but goes astray.

CR. Thine did, when thou chosest vile deeds with the vile.

IS. What life could I endure, without her presence?

CR. Nay, speak not of her 'presence'; she lives no more.

IS. But wilt thou slay the betrothed of thine own son?

CR. Nay, there are other fields for him to plough.

IS. But there can never be such love as bound him to her.

CR. I like not an evil wife for my son.

but E has *μέν τοι σοὶ*: Brunck replaced *μέντοι*. **568** *ἀλλὰ κτενεῖς* MSS. Nauck writes *οὐ μὴ κτενεῖς*.—*νυμφια* (without acc.) L: *νυμφεῖα* r. **569** *ἀρώσιμοι*] In L an early hand has written *o* above *ω*.—*χάτέρων εἰσὶν* MSS.: Dindorf, *εἰσὶ χἀτέρων*. Nauck arranges vv. 569—574 as follows, bracketing 570 and 573 as spurious:—569, 572, 571, 574; giving 572 and 574 to Ismene (with L). **571** *νιάσιν* L:

however, no fair objection would remain if we had *ἀλλὰ τὸ ἥδε μὴ λέγε*, *i.e.* 'never use the word *ἥδε* about her,'—which makes the sense more general than if he said, *ἀλλὰ τῆσδε μὴ λέγε*, *i.e.* 'do not say (that you cannot live without) *ἥδε*.' The question, then, seems to resolve itself into this:—Wishing to give the more general sense just indicated, could the poet say *ἥδε* instead of *τὸ ἥδε*? To show that the art. was not always required in such quotation, it is enough to cite Ar. *Eq.* 21 *λέγε δὴ μόλωμεν*, by the side of *τὸ μόλωμεν ἰὸ.* 26. While, then, I cannot produce any exact parallel for this *ἥδε*, I think it reasonable to suppose that the colloquial idiom would have allowed it. Those who deny this have two resources. (1) To point thus: *ἀλλ' ἥδε μέντοι—μὴ λέγ'· i.e.* instead of adding *οὐκ ἔστιν ἔτι* after *μέντοι*, he breaks off his sentence—'do not speak of her.' So Bellermann. (2) Semitelos reads *ἀλλ' ἥδε μέν σοι μὴ λέγ' ὡς ἄρ'* [for *οὐ γὰρ*] *ἔστ' ἔτι*, 'do not say that you have *her* any longer.' As to *σοι*, see cr. n. above. Neither of these readings gives such a forcible sense as the vulgate.

568 *νυμφεῖα*, *sc. ἱερά*, 'nuptials,' as *Tr.* 7 (but *ἰὸ.* 920 'bridal-chamber,' as in sing. below, 1205); here=*νύμφην*. Cp. Eur. *El.* 481 *σὰ λέχεα*, thy spouse: and so *εὐνή*, etc.—Having failed to win Creon's pity for herself, Ismene now appeals to his feeling for his son. Haemon's coming part in the play is thus prepared.

569 *ἀρώσιμοι*, a poet. form (only here), analogous to the epic forms of adjectives in which a short vowel is lengthened for metre's sake (cp. on 492). Though the verb was *ἀρόω*, the adj. with the suffix *σιμο* would properly be formed from the subst. *ἄροσις* (cp. *O. C.* 27 n.). Suidas gives *ἀρόσιμον κλίμα· τὸ ἀροτριούμενον*. For the metaphor cp. *O. T.* 1256 *μητρῴαν ...ἄρουραν*, and *ἰὸ.* 1485, 1497: Lucr. 4. 1107.

570 *οὐχ ὥς γ'* ('Another marriage is possible for him'). 'No, not in the sense of the troth plighted between him and her,'—not such a union of hearts as had been prepared there. *ἡρμοσμένα ἦν*, impers., lit., 'as things had been adjusted'; cp. on 447: Her. 1. 112 *ἡμῖν κακῶς βεβουλευμένα ἔσται*: id. 6. 83 *τέως μὲν δή σφι ἦν ἄρθμια ἐς ἀλλήλους*. The choice of the word has been influenced by the Ionic and poet. use of *ἁρμόζειν* as=to betroth (*ἐγγυᾶν*): Her. 3. 137 *ἅρμοσται* (perf. pass. as midd.) *τὴν Μίλωνος θυγατέρα...γυναῖκα*, he has become engaged to her: Pind. *P.* 9. 127 *ἁρμόζων κόρᾳ | νυμφίον ἀνδρα*. Cp. 2 Epist. Cor. 11. 2 *ἡρμοσάμην γὰρ ὑμᾶς ἑνὶ ἀνδρὶ παρθένον ἁγνήν*.

571 *νιέσι*, the regular Attic dat. plur. (as Plat. *Rep.* 362 E, Ar. *Nub.* 1001, etc.), from the stem *υἱν-*, which furnished also the Attic nom. and gen. plur., *υἱεῖς*, *υἱέων*; and the dual *υἱῆ* (or rather *υἱεῖ*, Meisterhans p. 63), *υἱέοιν*. The Attic forms of the sing. and the acc. plur. were taken from *υἱο-*, except that *υἱέος*, *υἱεῖ* were alternative forms for the gen. and dat. sing. Here L has the epic *νιάσιν*, from a third stem, *υἰ-*, whence the Homeric forms *υἷος*, *υἷι*,

*ΑΝ. ὦ φίλταθ' Αἷμον, ὡς σ' ἀτιμάζει πατήρ.
ΚΡ. ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.
*ΧΟ. ἦ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον;
ΚΡ. Ἅιδης ὁ παύσων τούσδε τοὺς γάμους ἐμοί. 575
ΧΟ. δεδογμέν', ὡς ἔοικε, τήνδε κατθανεῖν.
ΚΡ. καὶ σοί γε κἀμοί. μὴ τριβὰς ἔτ', ἀλλά νιν
κομίζετ' εἴσω, δμῶες· ἐκ δὲ τοῦδε χρὴ
γυναῖκας εἶναι τάσδε μηδ' ἀνειμένας.
φεύγουσι γάρ τοι χοἱ θρασεῖς, ὅταν πέλας 580
ἤδη τὸν Ἅιδην εἰσορῶσι τοῦ βίου.

vlέσι r. **572** The MSS. give this v. to Ismene. The Aldine ed. (1502) and that of Turnebus (1553) first gave it to Antigone; and so Boeckh.—*αἵμων* L. *αἷμον* r. **574** The MSS. give this verse to Ismene; Boeckh, to the Chorus. **575** *ἐμοί* L: *ἔφυ* r (including A). *κυρεῖ* is Meineke's conject.; *μόνος* Nauck's, who also changes *παύσων* to *λύσων*. **576** L gives this verse to the Chorus (not to Ismene, as has sometimes been stated). The later MSS. are divided; most of them give it to Ismene.—*ἔοικε*] *ἔοικεν* L. Cp. 402. **577** *καὶ σοί γε κἀμοί*] F. Kern

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νἷα, νἷε, νἷες, νἷας: cp. Monro *Hom. Gr.* § 107.—The dat. of interest goes with **κακὰς γυναῖκας**, not with **στυγῶ**: cp. Ar. *Nub.* 1161 *πρόβολος ἐμός, σωτὴρ δόμοις, ἐχθροῖς βλάβη.*

572 It is not of much moment that L, like the later MSS., gives this verse to Ismene. Errors as to the persons occur not seldom in L (see, *e.g.*, cr. n. to *O. C.* 837, and cp. *ib.* 1737); and here a mistake would have been peculiarly easy, as the dialogue from v. 561 onwards has been between Creon and Ismene. To me it seems certain that the verse is Antigone's, and that one of the finest touches in the play is effaced by giving it to Ismene. The taunt, *κακὰς γυναῖκας νἷέσι*, moves Antigone to break the silence which she has kept since v. 560: in all this scene she has not spoken to Creon, nor does she now address him: she is thinking of Haemon,—of the dishonour to *him* implied in the charge of having made such a choice, —*ὡς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ὡς τὸν ὁμοῖον.* How little does his father know the heart which was in sympathy with her own. This solitary reference to her love heightens in a wonderful degree our sense of her unselfish devotion to a sacred duty. If Ismene speaks this verse, then **τὸ σὸν** λέχος in 573 must be, 'the marriage of which you talk' (like *El.* 1110 *οὐκ οἶδα τὴν σὴν κλήδον'*), which certainly is not its natural sense.—**Αἷμον.** L has *αἵμων*. Soph. would have written AIMON: hence the tradition is subject to the same ambiguity as in KPEON. The analogy of *δαῖμον* would probably have recommended the form in o.

573 *ἄγαν γε λυπεῖς*, 'Nay, thou art too troublesome,'—the impatient phrase of one who would silence another, as *Ai.* 589 (Ajax to Tecmessa) *ἄγαν γε λυπεῖς· οὐ κάτοισθ'*, etc.: so *ib.* 592 *πόλλ' ἄγαν ἤδη θροεῖς.*

574 The MSS. give this verse to Ismene; but Boeckh is clearly right in giving it to the Chorus. Ismene asked this question in 568, and Creon answered: she rejoined to this answer (570), and Creon replied still more bitterly. She could not now ask her former question over again. But there is no unfitness in the question being repeated by a new intercessor, since to ask it thus is a form of mild remonstrance.

575 *ἐμοί*, L's reading, is right. Creon has been asked,—'Can you indeed mean to deprive your son of his bride?' He grimly replies, 'I look to the Death-god to break off this match.' The *ἔφυ* in the later MSS. was obviously a mere conjecture,—and a weak one.

576 This verse clearly belongs to the Chorus, to whom L assigns it. The first words of the next verse show this. Hermann objected that in similar situations the Chorus usually has two verses. It is

AN. Haemon, beloved! How thy father wrongs thee!
CR. Enough, enough of thee and of thy marriage!
CH. Wilt thou indeed rob thy son of this maiden?
CR. 'Tis Death that shall stay these bridals for me.
CH. 'Tis determined, it seems, that she shall die.
CR. Determined, yes, for thee and for me.—(*To the two Attendants.*) No more delay—servants, take them within! Henceforth they must be women, and not range at large; for verily even the bold seek to fly, when they see Death now closing on their life.

[*Exeunt Attendants, guarding* ANTIGONE *and* ISMENE.—CREON *remains.*

conject. καὶ σοί γε κοινῇ. **578** ἐκ δὲ τοῦδε χρὴ L. The τοῦδε has been made from τασδε: whether the latter was originally τάσδε or τᾶσδε, or accentless, is doubtful, but the circumflex has been added by the corrector just over the ο, perh. to avoid blotting in the erasure over υ. The correction 8 had been written above before the letters ασ were altered in the text. The lemma of the schol. has ἐκ δὲ τᾶσδε. The later MSS. have ἐκ δὲ τοῦδε. **579** γυναῖκας εἶναι τᾶσδε (sic) μήδ' ἀνειμένας L. So the later MSS., but with τάσδε or τοῖδε (A): which latter shows the same tendency as L's

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true that this is usually the case. But *O. T.* 1312 is enough to show that there was no rigid rule; why, indeed, should there be? And, here, surely, πλέον ἥμισυ παντός.—**δεδογμένα** (ἐστί), = δέδοκται: cp. on 570 ἡρμοσμένα, 447 κηρυχθέντα. Cp. Menander Ἀρρηφόρος 1. 3 δεδογμένον τὸ πρᾶγμ' ἀνερρίφθω κύβος.

577 καὶ σοί γε κἀμοί, *sc.* δεδογμένα. It is settled, for both of us: *i.e.*, I shall not change my mind, and it is vain for thee to plead. The datives are ethic. We might also understand, 'settled *by* thee, as by me,'—alluding to the words of the Chorus in v. 211 and in v. 220. But I now feel, with Mr T. Page, that this would be somewhat forced.—We must not point thus: **καὶ σοί γε. καί μοι μὴ τριβάς**, etc. (so Semitelos). This would be more defensible if, in 576, σοί had stood with δεδογμένα: but, as it is, the vagueness of the latter confirms καὶ σοί γε κἀμοί. Bellermann, giving 576 to Ismene, adopts Kern's καὶ σοί γε κοινῇ ('yes, and she shall die with you').—**μὴ τριβάς**, *sc.* ποιεῖσθε: cp. Ar. *Ach.* 345 ἀλλὰ μή μοι πρόφασιν, ἀλλὰ κατάθου τὸ βέλος: *Vesp.* 1179 μή μοί γε μύθους.—**νιν**, plur., as *O. T.* 868 (masc.), *O. C.* 43 (fem.), *El.* 436 (neut.), etc.

578 f. ἐκ δὲ τοῦδε, κ.τ.λ. Compare 484 ἦ νῦν ἐγὼ μὲν οὐκ ἀνήρ, αὕτη δ' ἀνήρ: 525 ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή: also 678 ff. This much-vexed passage is sound as it has come down to us. Creon means: 'henceforth they must be *women*, and must not roam unrestrained.' The fact that a woman has successfully defied him rankles in his mind. Hence the bitterness of **γυναῖκας** here. The Attic notions of feminine propriety forbade such freedom as **ἀνειμένας** denotes. Cp. *El.* 516 (Clytaemnestra finding Electra outside the house) ἀνειμένη μέν, ὡς ἔοικας, αὖ στρέφει: Electra should be restrained, μή τοι θυραίαν γ' οὖσαν αἰσχύνειν φίλους. So pseudo-Phocyl. 216 (keep a maiden in-doors), μηδέ μιν ἄχρι γάμων πρὸ δόμων ὀφθῆμεν ἑάσῃς. Ar. *Lys.* 16 χαλεπή τοι γυναικῶν ἔξοδος. The emphasis of γυναῖκας here is parallel with the frequent emphasis of ἀνήρ (as Eur. *El.* 693 ἄνδρα γίγνεσθαί σε χρή, a *man*). Cp. *O. C.* 1368 αἴδ' ἄνδρες, οὐ γυναῖκες, εἰς τὸ συμπονεῖν.—All the emendations are weak or improbable. See Appendix.

580 f. χοί θρασεῖς. Remark how well the use of the masc. here suits the taunt conveyed in the last verse. **πέλας** (ὄντα)... **εἰσορῶσι**: cp. *O. C.* 29 πέλας γὰρ ἄνδρα τόνδε νῷν ὁρῶ: and see *ib.* 586 n.

582—625 Second **στάσιμον**. 1st strophe, 582—592, = 1st antistr., 593—603. 2nd strophe, 604—614, = 2nd antistr., 615—625. See Metrical Analysis.

στρ. α'. ΧΟ. εὐδαίμονες οἷσι κακῶν ἄγευστος αἰών.
2 οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἄτας
3 οὐδὲν ἐλλείπει, γενεᾶς ἐπὶ πλῆθος ἕρπον·
4 ὅμοιον ὥστε ποντίαις οἶδμα δυσπνόοις ὅταν
5 Θρῄσσαισιν ἔρεβος ὕφαλον ἐπιδράμῃ πνοαῖς,
6 κυλίνδει βυσσόθεν κελαινὰν θῖνα, καὶ
7 δυσάνεμοι στόνῳ βρέμουσιν ἀντιπλῆγες ἀκταί.

ἀντ. α'. ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὁρῶμαι
2 πήματα *φθιτῶν ἐπὶ πήμασι πίπτοντ',

τᾶσδε, viz. to make the word the same in both vv. **585 f.** γενεᾶσ | ἐπι πλῆθοσ (not ἐπιπλῆθοσ) L.—ἕρπον] L has ·ω· written above ο. **587** ποντίαις] ποντίαισ ἀλόσ L, the second ι of ποντίαισ having been added by an early hand. ποντίας ἀλὸς the other MSS. Elmsley deleted ἁλός. For ποντίαις Schneidewin conject. πόντιον: Dindorf, ποντίαν (with θῖνα). **589** Θρῄσσαισιν] θρηίσσηισιν L (the first ι from a corrector). Θρῄκηθεν Semitelos. **591 f.** θῖνα καὶ δυσάνεμον | στόνωι βρέμουσι

The sentence of death just passed on Antigone leads the Chorus to reflect on the destiny of her house, and on the power of fate generally.—When a divine curse has once fallen upon a family, thenceforth there is no release for it. Wave after wave of trouble vexes it. Generation after generation suffers. These sisters were the last hope of the race; and now an infatuated act has doomed them also. —What mortal can restrain the power of Zeus? Human self-will and ambition may seem to defy him, but he is drawing them on to their ruin.—Anapaests (626—630) then announce the approach of Haemon.

582 κακῶν ἄγευστος, act., cp. *O. T.* 969 ἄψαυστος ἔγχους n. Eur. *Alc.* 1069 ὡς ἄρτι πένθους τοῦδε γεύομαι πικροῦ. Her. 7. 46 ὁ...θεὸς γλυκὺν γεύσας τὸν αἰῶνα (having allowed men to taste the sweetness of life).

583 ff. σεισθῇ θεόθεν, *i.e.* by an ἀρά (likened to a storm, or earthquake, that shakes a building): when a sin has once been committed, and the shock of divine punishment has once been felt. In the case of the Labdacidae the calamities were traced to the curse called down on Laïus by Pelops, when robbed by him of his son Chrysippus (*O. T.* p. xix.).—ἄτας οὐδὲν ἐλλείπει, (for these men, οἷς=τούτοις οἷς) no sort of calamity is wanting. Some join ἐλλείπει with ἕρπον, on the analogy of παύεσθαι with part., 'never fails to go'; but this constr. is at least very rare. In a probably spurious ψήφισμα *ap.* Dem. or. 18 § 92 we have οὐκ ἐλλείψει εὐχαριστῶν: but Xen. *Mem.* 2. 6 § 5 (adduced by Wecklein) is not an example, for there μὴ ἐλλείπεσθαι εὖ ποιῶν='not to be outdone in generosity.' Then in Plat. *Phaedr.* 272 B ὅ τι ἂν αὐτῶν τις ἐλλείπῃ λέγων =simply 'omit *in* speaking.'—γενεᾶς ἐπὶ πλῆθος. The phrase is bold, and somewhat strange; but I do not think that it is corrupt. γενεᾶς here is the whole race, not (as in 596) a generation of the race. The words mean literally, '*over a multitude of the race*'; *i.e.*, the ἄτη does not cease with the person who first brought it into the family, or with his generation, but continues to afflict succeeding generations. The collective noun γενεᾶς justifies the use of πλῆθος: as he might have said, ἀπογόνων πλῆθος. It is needless, then, to write γενεᾶν. We cannot understand, 'to the fulness of the race,' *i.e.* till the race has been exhausted.

586 ff. ὅμοιον, adv.: Plat. *Legg.* 628 D ὅμοιον ὡς εἰ...ἡγοῖτό τις.—ποντίαις (see cr. n.) is far the most probable reading. The loss of the second ι, leaving ποντίας, would easily have brought in ἁλός, which the metre shows to be superfluous. In Greek poetry there is no objection to the three epithets with πνοαῖς: the whole phrase would be felt as meaning, 'stormy sea-

Ch. Blest are they whose days have not tasted of evil. 1st strophe.
For when a house hath once been shaken from heaven, there
the curse fails nevermore, passing from life to life of the race;
even as, when the surge is driven over the darkness of the deep
by the fierce breath of Thracian sea-winds, it rolls up the black
sand from the depths, and there is a sullen roar from wind-
vexed headlands that front the blows of the storm.

I see that from olden time the sorrows in the house of 1st anti-
the Labdacidae are heaped upon the sorrows of the dead; strophe.

(the β from τ?) δ' ἀντιπλῆγεσ ἀκταί· L. So the later MSS. (βρέμουσιν for βρέμουσι δ' Vat.). Bergk conject. δυσάνεμοι· Jacobs, δυσανέμῳ. **593 f.** Λαβδακιδᾶν] μ deleted before β in L.—οἴκων] Seyffert conject. δόμων: Wecklein, κλύων or σκοπῶν. —πήματα φθιμένων MSS. For φθιμένων Dindorf conject. φθιτῶν, comparing Eur. *Alc.* 100, where φθιτῶν has become φθιμένων in some MSS. He also conjectured πήματ' ἄλλ' ἄλλοις, which Wecklein receives. Seyffert, πήματ' ἐκφύντων.

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winds from Thrace.' Construe: **ὅταν οἶδμα**, when a surge, **ποντίαις δυσπν. Θρ. πνοαῖς**, driven by stormy sea-winds from Thrace (instr. dat., cp. on 335 *νότῳ*), **ἐπιδράμῃ ἔρεβος ὕφαλον**, rushes over the dark depths of the sea (lit., the darkness under the surface of the sea). For *δυσπν. πνοαῖς*, cp. 502 n.: for **Θρῄσσαισιν**, Aesch. *Ag.* 192 *πνοαὶ δ' ἀπὸ Στρυμόνος μολοῦσαι*, *ib.* 654 *Θρῄκιαι πνοαί* (and 1418): *Il.* 9. 5 (where the tumult in the breasts of the Greeks is likened to a storm) *Βορέης καὶ Ζέφυρος, τώ τε Θρῄκηθεν ἄητον.*

590 ff. κελαινὰν θῖνα, the dark-coloured mud or sand that the storm stirs up from the bottom of the sea. *θίς* is masc. in Homer, Ar., and Arist., and that was prob. its usual gender. Soph. has it fem. again in *Ph.* 1124, and so it is in later writers. In the *Il.* *θίς* is always the sea-shore; in *Od.* that is its regular sense, but once (12. 45) it means 'heap.' It is used as here by Ar. *Vesp.* 696 *ὥς μου τὸν θῖνα ταράττεις* (my very depths). Verg. *G.* 3. 240 *atima exaestuat unda Vorticibus, nigramque alte subiectat arenam.*—**δυσάνεμοι** should be read. **δυσάνεμον** could not here be adv. with *βρέμουσιν*, and must therefore be epithet of *θῖνα*, when it could mean only *τὴν ὑπὸ ἀνέμων ταραχθεῖσαν* (schol.), *i.e.* 'stirred up by the storm,'—a strained sense for it. Cp. Apoll. Rhod. 1. 593 *ἀκτήν τ' αἰγιαλόν τε δυσήνεμον.*—**στόνῳ βρ.**: cp. 427.—**ἀντιπλῆγες** (only here) **ἀκταί**, headlands which are struck in front, struck *full*, by the waves; in contrast with *παραπλῆγες*, 'struck obliquely': see *Od.* 5. 417 (Odysseus seeking a place to land) *ἦν που ἐφεύρω | ἠϊόνας τε παραπλῆγας λιμένας τε θαλάσσης* ('shores where the waves strike *aslant*'). Soph. was doubtless thinking of the Homeric phrase.—Not (1) 'beating back the waves,' *ἀντίτυποι*: nor (2) 'beaten again,'—*i.e.* by the ever-returning waves. This last is impossible. —Cp. *O. C.* 1240 where Oed. is likened to a *βόρειος...ἀκτὰ κυματοπλήξ*. Oppian *Cyn.* 2. 142 *κρημνοῖσι καὶ ὑδατοπλήγεσιν ἄκραις.*

593 f. ἀρχαῖα, predicate: I see that, from olden time, the house-troubles (*οἴκων πήματα*) of the (living) Labdacidae are heaped upon the troubles of the dead. The dead are now Laïus, Oedipus, and his two sons. *ἀρχαῖα* carries us back to the starting-point of the troubles, —the curse pronounced on Laïus by Pelops (cp. on 583).—**ὁρῶμαι**, midd., as in Homer and Attic Comedy, but not in Attic prose; which, however, used the midd. *περιορᾶσθαι* (Thuc. 6. 103) and *προορᾶσθαι* (Dem. or. 18 § 281, etc.). Soph. has *ὁρωμένη*, midd., *Tr.* 306 (dial.); and so, too, *εἰδόμην Ph.* 351 (dial.), etc. Though **οἴκων** answers metrically to the first two syllables of *ἄγευστος* in 582, it is not suspicious, because the second syllable of the trochee can be irrational (a long for a short): see Metr. Anal. Conversely, **φθῑτῶν** is metrically admissible, though its first syllable answers to the first of *σειισθῇ* in 583. This correction of *φθιμένων* is strongly confirmed by the similar error of the MSS. in Eur. *Alc.* 100 (see cr. n.).

οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει
θεῶν τις, οὐδ' ἔχει λύσιν. νῦν γὰρ ἐσχάτας ὑπὲρ
ῥίζας <ὃ> τέτατο φάος ἐν Οἰδίπου δόμοις, 600
κατ' αὖ νιν φοινία θεῶν τῶν νερτέρων
ἀμᾷ κόνις, λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς.
στρ. β'. τεάν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία κατάσχοι; 605

597 ἐρείπει r, ἐρίπει L. Seyffert conject. ἐπείγει. **599 f.** νῦν γὰρ ἐσχάτας ὑπὲρ (ὕπερ L) | ῥίζας τέτατο φάος MSS.—Hermann proposed three different emendations: (1) ὑπὲρ | ῥίζας ὃ τέτατο, to which the schol. points. (2) ὑπὲρ ῥίζας ἐτέτατο, so that a new sentence begins with κατ' αὖ. (3) ὅπερ | ῥίζας ἐτέτατο. This last he preferred.—Nauck would change ὑπέρ into θάλος (acc. governed by καταμᾷ). Keeping ὑπέρ, Theod. Kock and others would substitute θάλος for φάος.

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596 f. ἀπαλλάσσει, releases (by exhausting the malignity of the ἀρά): so oft. ἀπαλλάσσω τινὰ κακῶν, φόβου, etc.—**γενεὰν γένος:** cp. 1067 νέκυν νεκρῶν: *Ai.* 475 παρ' ἦμαρ ἡμέρα.—The subject to **ἔχει** (ἀλλ' ἐρείπει θεῶν τις being parenthetical) is 'the Labdacid house,' *i.e.* γενεά in the larger sense (585), supplied from γενεάν just before. This is simpler than to supply πήματα as subject.—**λύσιν,** deliverance from trouble, as *O. T.* 921, *Tr.* 1171.

599 νῦν γὰρ ἐσχάτας κ.τ.λ. (1) The first question is,—are we to read **ὃ τέτατο** or **ἐτέτατο?** If ἐτέτατο, then the sentence is complete at δόμοις. A new sentence beginning with **κατ' αὖ** would be intolerably abrupt: yet neither κἄτ' nor καὶ ταύταν appears probable. This difficulty would be avoided by changing **ὑπέρ** to **ὅπερ**: but then ῥίζας φάος must mean, 'the comfort (or hope) afforded by the ῥίζα,'—a strange phrase. And τέτατο confirms ὑπέρ as well as φάος. I therefore prefer **ὃ τέτατο.** (2) The next point concerns **νιν.** Reading ὃ τέτατο, Wecklein still refers νιν to ῥίζας, not to φάος, saying that the constr. is as though ἃς ὑπὲρ ἐσχάτας ῥίζας had preceded. This is a grammatical impossibility. With ὃ τέτατο, **νιν** can refer only to **φάος.** Can this be justified? Thus, I think. The **ἐσχάτη ῥίζα** of the family is the last remaining means of propagating it. A light of hope (**φάος**) was 'spread above' this 'last root,'—as sunshine above a plant,—because it was hoped that the sisters would continue the race. The sisters themselves are, properly speaking, the ἐσχάτη ῥίζα. But as the word ῥίζα can also have an abstract sense, denoting the chance of propagation, the sisters can here be identified with the *hope*, or φάος, which shines above the ῥίζα. In Greek this is the easier since φάος was often said of *persons*, as *Il.* 18. 102 οὐδέ τι Πατρόκλῳ γενόμην φάος, Eur. *Hec.* 841 ὦ δέσποτ', ὦ μέγιστον Ἕλλησιν φάος. To say καταμᾶν φάος (δόμων) is like saying, 'to mow down the hope of the race,'—in this case, the two young lives. A further reason against referring **νιν** to ῥίζα is that the verb should then be, not καταμᾷ, but ἐξαμᾷ, as *Ai.* 1178 γένους ἅπαντος ῥίζαν ἐξημημένος: a root is not 'mowed down,' in such a case, but cut out of the ground. The proposed change of **φάος** into **θάλος,** though not difficult in a palaeographical sense, is condemned by **τέτατο,** which does not suit θάλος, but exactly suits φάος. Cp. *Ph.* 831 τάνδ' αἴγλαν ἃ τέταται τανῦν. *Od.* 11. 19 ἀλλ' ἐπὶ νὺξ ὀλοὴ τέταται δειλοῖσι βροτοῖσι: Hes. *Op.* 547 ἀὴρ πυροφόρος τέταται μακάρων ἐπὶ ἔργοις (rich men's fields): Theogn. 1077 ὄρφνη γὰρ τέταται. Plat. *Rep.* 616 B διὰ παντὸς τοῦ οὐρανοῦ καὶ γῆς τεταμένον φῶς. As to the proposed substitution of θάλος for ὑπέρ, (with φάος retained,) it would be as violent as needless.—For **ῥίζας** cp. Pind. *O.* 2. 46 ὅθεν σπέρματος ἔχοντα ῥίζαν: *El.* 765 πρόρριζον...ἐφθαρται γένος: Lucian *Tyr.* 13 πανωλεθρία παντὸς τοῦ γένους καὶ ῥιζόθεν τὸ δεινὸν ἅπαν ἐκκεκομμένον.

601 f. κατ' αὖ...ἀμᾷ, = καταμᾷ αὖ, 'mows down in its turn' (not, 'otherwise than we hoped'). In my first edition I adopted the conjecture **κοπίς.** Prof. Tyrrell's able defence of the MS. **κόνις** (*Classical Review*, vol. II. p. 139), though it has not removed all my difficulties, has led me to feel that more can be said for that reading than I had recognised. I now prefer, therefore, to leave **κόνις** in the text, and to re-state here the arguments for and against it.

and generation is not freed by generation, but some god strikes them down, and the race hath no deliverance.

For now that hope of which the light had been spread above the last root of the house of Oedipus—that hope, in turn, is brought low—by the blood-stained dust due to the gods infernal, and by folly in speech, and frenzy at the heart.

Thy power, O Zeus, what human trespass can limit? 2nd strophe.

601 *κατ'*] *κᾶτ'* L, but a line has been drawn through the ⏑. The later MSS. have *κᾶτ'*, *κατ'*, *κᾰ̃τ'* (V^4), *κᾰτ'* (L^2), or *κατά νιν*. Gaisford, writing *κᾰ̃τ'* with Brunck and others, reads *ὑπὲρ | ῥίζας ἑτέταται* (see last note).—*καὶ ταύταν* Semitelos. **602** *ἀμᾶι* L, *ἀμᾷ* r.—*κόνις* MSS. The conjecture *κοπὶς* has been made by several scholars independently. Gaisford gives the priority, though doubtfully ('ni fallor'), to John Jortin (*ob.* 1770). Heath ascribes it to Askew. Reiske also suggested it. **604** *τεάν*] Triclinius conject. *τὰν σάν*: Wecklein, *σὰν ἄν*: Nauck, *τίς σάν*.—*δύναμιν* L, with *·σ·* over *μ* from the first hand. **605** *ὑπερβασίᾳ* r. Meineke con-

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(1) If **κόνις** be right, *κόνις θεῶν τῶν νερτέρων* is the dust, belonging (due) to the gods infernal, which Antigone strewed on her brother's corpse; it is *φοινία*, because the corpse was gory. The strongest point in favour of *κόνις* is that it is in harmony with the following words, *λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς*. The whole sense then is: 'She, too—the last hope of the race—is now to die,—for a handful of blood-stained dust (*i.e.*, for a slight, yet obligatory, act of piety towards her slain brother)—and for those rash words to Creon,—the expression of her frenzied resolve.' On the other hand, the objection to *κόνις* is the verb **καταμᾷ**, which implies the metaphor of reaping. (See Appendix.) The proposed version, 'covers,' is impossible, and, if possible, would be unsuitable. What we want is a verb meaning simply 'destroys,' or 'dooms to death.' Now it is true that Greek lyric poetry often tolerates some confusion of metaphor (see on v. 117, and cp. *O. T.* p. lviii): the question is whether this example of it be tolerable. Prof. Tyrrell holds that it is excused by the tumult of feeling in the mind of the Chorus. That is, the metaphor of a young life 'mowed down' is not completed by a mention of the *agent*, the Destroyer: it is swiftly succeeded in the speaker's thought by a dramatic image of the *cause*, Antigone sprinkling the dust, and defying Creon. This is conceivable; but it is at least extremely bold.

(2) If we read **κοπίς**, then *καταμᾷ* is appropriate, and *φοινία* also has a more evident fitness. The great objection is the want of unison with *λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς*. If the *τ'* after *λόγου* means 'both,' the *κοπὶς νερτέρων* is the deadly agency as seen in the girl's rash speech and resolve: if the *τ'* means 'and,' it is an agency to which these things are superadded. On either view the language is awkward. This must be set against the gain in unity of metaphor.

It has further been urged against *κοπὶς* that the word is too homely. This may be so; but we lack proof. *κοπίς* seems to have been a large curved knife, known to the Greeks chiefly as (*a*) a butcher's or cook's implement, (*b*) an oriental military weapon. It does not follow, however, that the effect here would be like that of 'chopper,' or of 'scimitar,' in English. The dignity of a word may be protected by its simplicity; and *κοπίς* is merely 'that which cuts.' Pindar was not afraid of homeliness when he described a chorus-master as a *κρατήρ*, or an inspiring thought as an *ἀκόνα* (cp. *O. C.* 1052 n.). Nicander could say, of the scorpion, *τοίη οἱ κέντροιο κοπὶς* (*Ther.* 780). If *κοπὶς* be right, the change to *κόνις* may have been caused, not by a misreading of letters, but by mere inadvertence,—the copyist having the word *κόνις* in his thoughts at the moment: it has already occurred frequently (247, 256, 409, 429).—See Appendix.

603 **λόγου...ἄνοια**, folly shown in speech (defining gen.),—Antigone's answer to Creon (450 ff.): cp. 562 (*ἄνουν*), 383 (*ἀφροσύνῃ*). **φρενῶν ἐρινύς**, an erinys of (or in) the mind: *i.e.* the infatuated *impulse* which urged Antigone to the deed is conceived as a Fury that drove her to her doom. Schol. *ὅτι οἰστρηθεῖσα ὑπὸ τῶν ἐρινύων...τοῦτο τετόλμηκεν*.

604 **τεάν**, epic and Ion. (Hom., Hes.,

2 τὰν οὔθ' ὕπνος αἱρεῖ ποθ' ὁ *πάντ' ἀγρεύων,
3 οὔτε θεῶν *ἄκματοι μῆνες, ἀγήρως δὲ χρόνῳ
4 δυνάστας κατέχεις Ὀλύμπου μαρμαρόεσσαν αἴγλαν. 610
5 τό τ' ἔπειτα καὶ τὸ μέλλον
6 καὶ τὸ πρὶν ἐπαρκέσει

ject. *ὑπέρβασις* (Pallis *ὑπέρβιος*) *ἄν*. Nauck, *ἂν παρβασία*.—*κατάσχοι* L, and so almost all the later MSS.: E seems to be alone in *κατάσχῃ*. **606** *παντογήρως* L, with gl. *αἰώνιος* above by S. The letters *γηρ* are underlined. *παντογήρως* was also read by the Scholiast. *πανταγήρως* A.—Bamberger conject. *παντοθήρας*. Schneidewin,

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Her., Pind., etc.); admitted by Aesch. and Eur. in lyrics.—**δύνᾶσιν**: cp. 951. A poetical form used by Pind., Eur. (in dial. as well as in lyr.), etc.—**κατάσχοι.** Epic usage admits the optat. (without *ἄν*) where an abstract possibility is to be stated, as *Il.* 19. 321 *οὐ μὲν γάρ τι κακώτερον ἄλλο πάθοιμι*, 'for I could not (conceivably) suffer anything worse.' The Homeric instances are chiefly in negative sentences (*Od.* 3. 231 being a rare exception, *ῥεῖα θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σαώσαι*). Attic verse affords some certain examples,—all in negative sentences, or in questions when (as here) a negative answer is expected. So Aesch. *P. V.* 291 *οὐκ ἔστιν ὅτῳ | μείζονα μοῖραν νείμαιμ' ἢ σοί*. Other instances are Aesch. *Ch.* 172, 595: *Ag.* 620: Eur. *Alc.* 52. Our passage is undoubtedly another genuine instance, and the attempts to alter it (see cr. n.) are mistaken. Attic prose, on the other hand, supplies no trustworthy example: in most of those which are alleged *ἄν* should be supplied. I have discussed this question in *O. C.*, Appendix on v. 170, p. 273.—Men may overstep their due limits: but no such *ὑπερβασία* can restrict the power of Zeus. He punishes the encroachment.

606 The MS. **παντογήρως** is unquestionably corrupt. Sleep, the renewer of vigour, could not be described as 'bringing old age to all.' Nor can the epithet be explained as 'enfeebling all,' in the sense of 'subduing them'; nor, again, as 'attending on all, even to old age.' The neighbourhood of *ἀγήρως* is not in favour of *παντογήρως*, but against it; in the case of *παντοπόρος—ἄπορος* (360), and of *ὑψίπολις—ἄπολις* (370), there is a direct contrast between the two words. Either *πάντ' ἀγρῶν* or *πανταγρεὺς* (see cr. n.) would be good, if *οὔτ'* could be taken from the next verse, and added to this. But *οὔτ'* clearly belongs, I think, to the next verse,—as will be seen presently. Bamberger proposed **παντοθήρας**, or **παντόθηρος**. The former would be a subst. like *ἰχθυοθήρας*, 'fisherman,' *ὀρνιθοθήρας*, 'fowler': the latter (which I should prefer), an adj. like *πολύθηρος*, 'catching much' (Heliodorus 5. 18), *εὔθηρος*, 'having good sport.' *παντόθηρος* would suit the sense well. But its probability depends on the way in which we conceive the corrupt *παντογήρως* to have arisen. It is evident that the genuine *ἀγήρως* in the next line had something to do with it. It seems most likely that the eye of the transcriber who first wrote *παντογήρως* had wandered to *ἀγήρως*, and that by a mere inadvertence he gave a like ending to the earlier word. Now this might most easily have happened if the sixth letter of the earlier series had been Γ, but would obviously have been less likely if that letter had been Θ. I therefore think it more probable that *παντογήρως* arose from **πάντ' ἀγρεύων** than from *παντόθηρος*. It is immaterial that the last four letters of the latter are nearer to the MS., since, on the view just stated, the transcriber's error arose from the fact that the consecutive letters *ἀγ* were common to *ἀγρεύων* and *ἀγήρως*, and that, from these letters onwards, he accidentally copied *ἀγήρως*. It may be added that such an error would have been easier with a separate word like *ἀγρεύων* than with the second part of a compound like *παντόθηρος*.—The verb *ἀγρεύω*, 'to catch' (common both in verse and in prose) is used by Soph. in fr. 507.—Soph. was thinking of *Il.* 14. 244 ff. (*Ὕπνος* speaking to Hera), *ἄλλον μέν κεν ἔγωγε θεῶν αἰειγενετάων | ῥεῖα κατευνήσαιμι... | Ζηνὸς δ' οὐκ ἂν ἔγωγε Κρονίονος ἆσσον ἰκοίμην, | οὐδὲ κατευνήσαιμ', ὅτε μὴ αὐτός γε κελεύοι.*

607 The MS. **οὔτ' ἀκάματοι θεῶν** should answer metrically to 618 *εἰδότι δ'*

That power which neither Sleep, the all-ensnaring, nor the untiring months of the gods can master; but thou, a ruler to whom time brings not old age, dwellest in the dazzling splendour of Olympus.

And through the future, near and far, as through the past,

πάντ' ἀγρευτάς. Wolff, *πανταγρεύς.* Wecklein, *πάντ' ἀγρῶν* (and formerly *πάντ' ἀφαυρῶν*). Semitelos, *πάντ' ἀγρώσσων.* **607** *οὔτ' ἀκάματοι θεῶν* MSS. Hermann conject. *οὔτε θεῶν ἄκμητοι.* See Appendix. **608** The first hand in L wrote *ἀγήρωι*: an early corrector changed *ι* to *σ*. Most of the later MSS. have *ἀγήρως*, but a few *ἀγήρω*. **612** *ἐπαρκέσει*] *ἐπικρατεῖ* Koechly, which Nauck

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οὐδὲν ἔρπει. Far the best emendation is **οὔτε θεῶν ἄκματοι** (Hermann *ἄκμητοι*). This supposes merely a transposition of two words, of which L affords undoubted instances (cp. on 107), and the very natural development of *ἀκάματοι* out of the rarer form *ἄκματοι*. For the latter cp. *Hom. hymn. Apoll.* 520 *ἀκμήτοις δὲ λόφον προσέβαν ποσίν.* The word **θεῶν** seems to me clearly genuine. Many recent editors have condemned it, because *Zeus* is the marshaller of the seasons (*Il.* 2. 134 *Διὸς μεγάλου ἐνιαυτοί, Od.* 24. 344 *Διὸς ὧραι*, Plat. *Prot.* 321 A *τὰς ἐκ Διὸς ὥρας*). How, then, could the poet say that *Zeus* is not subdued by 'the months *of the gods*'? The simple answer is that the term *θεῶν* is not opposed to Zeus, but includes him. Though Zeus (the Sky Father) was more especially the *ταμίας ὡρῶν*, that function can also be ascribed to the gods collectively: see *e.g.* Plat. *Legg.* 886 A *οὐκοῦν, ὦ ξένε, δοκεῖ ῥᾴδιον εἶναι ἀληθεύοντας λέγειν ὡς εἰσὶ θεοί;—πῶς;—πρῶτον μὲν γῆ καὶ ἥλιος ἄστρα τε τὰ ξύμπαντα καὶ τὰ τῶν ὡρῶν διακεκοσμημένα καλῶς οὕτως, ἐνιαυτοῖς τε καὶ μησὶ διειλημμένα.* Cp. *ib.* 809 D, as illustrating another reason which made the phrase **θεῶν μῆνες** so natural—the fact, namely, that the *ἑορταί* were the land-marks of the Calendar: *τίνων δὴ πέρι λέγομεν; ἡμερῶν τάξεως εἰς μηνῶν περιόδους καὶ μηνῶν εἰς ἕκαστον τὸν ἐνιαυτόν, ἵνα ὧραι καὶ θυσίαι καὶ ἑορταὶ τὰ προσήκοντα ἀπολαμβάνουσαι ἑαυταῖς ἕκασται... θεοῖς μὲν τὰς τιμὰς ἀποδιδῶσι κ.τ.λ.* And, if **θεῶν** be genuine, then **οὔτε** belongs to this verse, and we gain a fresh argument against those emendations which would append *οὔτ'* to v. 606: for *οὔτ' | ἀκάματοι θεῶν <νιν>* is certainly not probable. See Appendix.—All the immortals have a *life* which is not worn out by those months which they themselves control. The distinction of Zeus is that his *supremacy* over gods and men is unalterable. **—ἄκματοι,** untiring in their course: cp. *Il.* 18. 239 *ἡέλιον δ' ἀκάμαντα*: Eur. fr. 597 *ἀκάμας τε χρόνος.*

608 f. I doubt whether the dat. **χρόνῳ** could be instrumental or causal here ('not made old *by* time'). It rather seems to be an adverbial dat. of circumstance, 'not growing old with time' (as time goes on). *χρόνῳ* oft.='at length' (*O. C.* 437).**—μαρμαρόεσσαν** (only here) =*μαρμαρέαν. μαρμαίρω* and its cognate adj. are applied to any *sparkling* or *flashing* light (as of sun or stars, bright eyes, gleaming metal). Cp. *Il.* 1. 532 *ἀπ' αἰγλήεντος Ὀλύμπου.* A. Blackwall compares the language of St Paul in 1 Tim. 6. 15 *ὁ μακάριος καὶ μόνος δυνάστης...φῶς οἰκῶν ἀπρόσιτον.*

611 f. τό τ' ἔπειτα (acc. of duration) is what will immediately follow the *present* moment (cp. Plat. *Parm.* 152 C *τοῦ τε νῦν καὶ τοῦ ἔπειτα*), and is here distinguished from **τὸ μέλλον**, the *more distant* future; Plaut. *Pers.* 778 (quoted by Schneid.) *qui sunt, quique erunt* (*τὸ ἔπειτα*), *quique fuerunt, quique futuri sunt posthac* (*τὸ μέλλον*). It is much as if we said, 'to-morrow, and for all time.' Many have compared Eur. *I. T.* 1263 *τά τε πρῶτα | τά τ' ἔπειθ' ἃ τ' ἔμελλε τυχεῖν*: but even if Seidler's *ἃ τ'*, rather than *ὅσ'*, be there the true correction of the MS. *ὅσα τ'*, the parallelism is not strict, since *τὰ ἔπειτα* would then mean 'what followed *τὰ πρῶτα*,' not, 'what is to follow *τὰ νῦν.*' **—καὶ τὸ πρίν** is usu. explained as a compressed form of *ὥσπερ καὶ τὸ πρὶν ἐπήρκεσε*: but this is at least much bolder than the examples which are brought to support it, as Dem. or. 18 § 31 *καὶ τότε καὶ νῦν καὶ ἀεὶ ὁμολογῶ*, which would be

7 *νόμος ὅδ'· οὐδὲν ἕρπει*
8 *θνατῶν βιότῳ *πάμπολύ γ' ἐκτὸς ἄτας.*

ἀντ. β'. ἃ γὰρ δὴ πολύπλαγκτος ἐλπὶς πολλοῖς μὲν ὄνασις ἀνδρῶν, 616
2 *πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων·*
3 *εἰδότι δ' οὐδὲν ἕρπει, πρὶν πυρὶ θερμῷ πόδα τις*
4 *προσαύσῃ. σοφίᾳ γὰρ ἔκ του κλεινὸν ἔπος πέ-φανται,* 621
5 *τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν*

adopts. **613** *ἕρπει* MSS.: *ἕρπειν* Heath: *ἕρπων* Boeckh. **614** *πάμπολις* L. The later MSS., too, have *πάμπολις*, but Campb. cites *πάμπολῖν* as written by the first hand in one of them (Vat.), and corrected to *πάμπολιν*. *πάμπολύ γ'* Heath. See Appendix. **616** *ὄνησις* L, the final *σ* made from *ν* by an early corrector.

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parallel only if it were *καὶ νῦν καὶ ἀεὶ καὶ τότε ὁμολογῶ*: and *νῦν τε καὶ πάλαι δοκεῖ* (181) is irrelevant, since *πάλαι* can take the pres. (279). Rather, perh., **ἐπαρκέσει**, 'will hold good,' means, 'will be found true,'—both in the future, and if we scan the past.—For *τῶ* before *πρίν*, cp. *O. C.* 180 *ἔτῑ*; *προβίβαζε*. **ἐπαρκέσει**, will hold out, hold good, = *διαρκέσει*: so only here, perhaps, for in Solon fr. 5. 1 *δήμῳ μὲν γὰρ ἔδωκα τόσον κράτος ὅσσον ἐπαρκεῖ*, we must surely read *ἀπαρκεῖ*, with Coraës.

613 f. πάμπολύ γ' (Heath), for *πάμπολις*, is not only the best emendation, but (in my belief) a certain one. I do not know whether it has been noticed that *πάμπολῖν* in one of the late MSS. (see cr. n.), —a mere blunder for *πάμπολις*,—forcibly illustrates the ease with which the opposite change of *πάμπολύ γ'* into *πάμπολις* could have occurred. The *νόμος*, then, is:—'Nothing *vast* comes to (enters into) the life of mortals, *ἐκτὸς ἄτας*, free from a curse (cp. *ἔξω...αἰτίας*, 445)'—without bringing *ἄτη*. Cp. Plat. *Rep.* 531 D *πάμπολυ ἔργον*, *Legg.* 823 B *πάμπολύ τι πρᾶγμα*, *ib.* 677 E *γῆς δ' ἀφθόνου πλῆθος πάμπολυ*. Too much power, or wealth, or prosperity —anything so great as to be *μὴ κατ' ἄνθρωπον*—excites the divine *φθόνος*: the man shows *ὕβρις*, and this brings *ἄτη*. Cp. Her. 7. 10 *ὁρᾷς τὰ ὑπερέχοντα ζῷα ὡς κεραυνοῖ ὁ θεὸς οὐδὲ ἐᾷ φαντάζεσθαι, τὰ δὲ σμικρὰ οὐδέν μιν κνίζει; ὁρᾷς δὲ ὡς ἐς οἰκήματα τὰ μέγιστα αἰεὶ καὶ δένδρεα τὰ τοιαῦτα ἀποσκήπτει τὰ βέλεα; φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολούειν*. Diog. L. 1. 3. 2 (Zeus) *τὰ μὲν ὑψηλὰ ταπεινῶν, τὰ δὲ ταπεινὰ ὑψῶν*. Soph. fr. 320 *καλὸν φρονεῖν τὸν θνητὸν ἀνθρώποις ἴσα*.—**ἕρπει**: cp. *Aï.* 1087 *ἕρπει παραλλὰξ ταῦτα* (come to men): for the dat., cp. above, 186. The inf. **ἕρπειν** would be admissible after *οὐδέν*, since this is not a precept (like *μὴ πλουτεῖν ἀδίκως*), but a statement of fact. In 706 L has *ἔχει* by mistake for *ἔχειν*, and such errors are frequent. And *δοκεῖν* in 622 might seem to recommend *ἕρπειν* here. Yet **ἕρπει** seems right. For this is not what the *νόμος says*,—as *δοκεῖν* in 622 depends on *ἔπος πέφανται*, and *δράσαντι παθεῖν* in Aesch. *Cho.* 313 on *μῦθος...φωνεῖ*. The constant fact, *οὐδὲν ἕρπει, ἐς* the *νόμος*. Cp. *Ph.* 435 *λόγῳ δέ σ' ἐν βραχεῖ | τοῦτ' ἐκδιδάξω· πόλεμος οὐδέν' ἄνδρ' ἑκὼν | αἱρεῖ πονηρόν*.—**πάμπολις** is impossible. For the attempts to explain it, and for other conjectures, see Appendix.

615—625 ἃ γὰρ δή κ.τ.λ. The **γάρ** introduces an explanation of the law just stated. 'No inordinate desire comes to men without bringing *ἄτη*. *For* hope, which can be a blessing, can also be a curse, by luring a man to pursue forbidden things; and then he sins blindly, till the gods strike him. The gods cause him to mistake evil for good; and his impunity is of short duration.' Creon is destined to exemplify this. **πολύπλαγκτος**, roaming widely—as a mariner over unknown seas—in dreams of the future. Soph. was perh. thinking of Pind. *O.* 12. 6 *αἴ γε μὲν ἀνδρῶν | πόλλ' ἄνω, τὰ δ' αὖ κάτω ψεύδη μεταμώνια τάμνοισαι κυλίνδοντ' ἐλπίδες*, 'at least, the hopes of men are

shall this law hold good: Nothing that is vast enters into the life of mortals without a curse.

For that hope whose wanderings are so wide is to many men a comfort, but to many a false lure of giddy desires; and the disappointment comes on one who knoweth nought till he burn his foot against the hot fire. 2nd antistrophe.

For with wisdom hath some one given forth the famous saying, that evil seems good, soon or late,

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ὄνασις Brunck. **619** προσαύσηι L, with •αἴρει• (*i.e.* προσαίρει) written above by an early hand. The later MSS. have προσαύσῃ, προσψαύσῃ, προσαίρῃ, and προσάρῃ. **620** σοφία L, with ι written over α by a late hand. σοφίας r. **621** πέφανται] In L the ν has been erased. **622** ποτ'] Wecklein

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oft tossed up and down, ploughing a sea of vain deceits.'—πολύπλαγκτος might also be act., 'causing men to err greatly'; but this is less fitting here.

616 πολλοῖς μὲν ὄνασις, by cheering them, and inciting to worthy effort. This clause is inserted merely for the sake of contrast with the next. When Greek idiom thus co-ordinates two clauses, the clause which we should subordinate to the other is that which has *μέν*; as here, '*though* a blessing to many.' So *O. C.* 1536 (n.), εὖ μὲν ὀψέ δ', 'late, though surely.'

617 ἀπάτα...ἐρώτων. The gen. is best taken as subjective, a cheating (of men) by desires; *i.e.*, ἔρωτες ἀπατῶσι. The ἐλπίς *is* such an ἀπάτη, because it ends in that. If the gen. were objective, the sense would be ἐλπὶς ἀπατᾷ ἔρωτας. This is equally possible, but hardly so natural. In 630, ἀπάτας λεχέων, the gen. is neither of these, but one of relation (a deceiving of him about his marriage). Cp. Hes. *Op.* 460 νεωμένη οὔ σ' ἀπατήσει, when ploughed again, the soil will not disappoint thee.—**κουφονόων**: see on 342.

618 f. The ἀπάτη, or final frustration of his desires, **ἕρπει**, creeps on him, **οὐδὲν εἰδότι**, knowing nothing. Others construe, οὐδὲν ἕρπει εἰδότι, nothing comes to him aware of it; *i.e.* he understands the true meaning of nothing that happens to him. This is somewhat forced; and that οὐδέν is object to εἰδότι is confirmed by Antiphon or. 1 § 29 οἱ δ' ἐπιβουλευόμενοι οὐδὲν ἴσασι πρὶν ἐν αὐτῷ ὦσι τῷ κακῷ γ' ἤδη. Cp. *Ai.* 964 τἀγαθὸν χεροῖν | ἔχοντες οὐκ ἴσασι, πρίν τις ἐκβάλῃ.

619 πρὶν...προσαύσῃ. Attic, like epic, poetry can use simple *πρίν*, instead of *πρὶν ἄν* (308), with subjunct.: so *Ai.* 965 (see last n.), *Ph.* 917, *Tr.* 608, 946, etc. —**προσαύσῃ** (only here), 'burn against.' The simple verb occurs *Od.* 5. 490 ἵνα μή ποθεν ἄλλοθεν αὖοι (*sc.* πῦρ), 'kindle.' Attic had ἐναύω, 'kindle,' and ἀφαύω, 'parch.' The image here seems to be that of a man who walks, in fancied security, over ashes under which fire still smoulders (cp. Lucr. 4. 927 *cinere ut multo latet obrutus ignis*, Hor. *c.* 2. 1. 7 *incedis per ignes Suppositos cineri doloso*). There was a prov., ἐν πυρὶ βέβηκας (Suidas, etc.). —**πόδα**: cp. Aesch. *Ch.* 697 ἔξω κομίζων ὀλεθρίου πηλοῦ πόδα: *P. V.* 263 πημάτων ἔξω πόδα | ἔχει (and so *Ph.* 1260 ἐκτὸς κλαυμάτων, Eur. *Her.* 109 ἔξω πραγμάτων).—Some render **προσαύσῃ** 'bring to,' assuming an αὔω equiv. in sense to αἴρω: but the evidence for this is doubtful: see Appendix.

620 f. σοφίᾳ, modal dat., = σοφῶς: cp. *El.* 233 εὐνοίᾳ γ' αὐδῶ: so ὀργῇ (*O. T.* 405), θυμῷ (*O. C.* 659), etc.—**ἔκ του**, *i.e.* by some wise man of olden time:—not like the οὐκ ἔφα τις in Aesch. *Ag.* 369 (alluding to Diagoras). Cp. frag. adesp. 383 (schol. on *Tr.* 296) καὶ τοῦτο τοὔπος ἐστὶν ἀνδρὸς ἔμφρονος, | ὅταν καλῶς πράσσῃ τις, ἐλπίζειν κακά. For similar γνῶμαι in tragic lyrics, cp. Aesch. *Ag.* 750, *Ch.* 313. —**πεφάνται**: *Tr.* 1 λόγος μὲν ἔστ' ἀρχαῖος ἀνθρώπων φανείς: *O. T.* 525, 848.

622 ff. τὸ κακὸν δοκεῖν ποτ' κ.τ.λ. The sense of **ποτέ** here is not 'sometimes,' but 'at one time or another,' 'at length,' as *Ph.* 1041 ἀλλὰ τῷ χρόνῳ ποτέ. A moment arrives when he makes the fatal error. ἄτη (ἀάω), as the heaven-sent influence that leads men to sin, is properly 'hurt done to the mind.' Milton, *Samson*

τῷδ' ἔμμεν ὅτῳ φρένας
θεὸς ἄγει πρὸς ἄταν·
πράσσει δ' ὀλίγιστον χρόνον ἐκτὸς ἄτας.

ὅδε μὴν Αἵμων, παίδων τῶν σῶν
νέατον γέννημ'· ἆρ' ἀχνύμενος
τῆς μελλογάμου
τάλιδος ἥκει μόρον Ἀντιγόνης,
ἀπάτας λεχέων ὑπεραλγῶν;

ΚΡ. τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.
ὦ παῖ, τελείαν ψῆφον ἆρα μὴ κλύων
τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει;

conject. τόν'. **623** ἔμμεν' L: ἔμμεν Brunck. **625** ὀλίγωστὸν (*sic*) L, ωσ having been made from οσ: the accent on ι is crossed out. ὀλιγοστὸν r. ὀλίγιστον Bergk. **628 f.** ἄρ' (*sic*) ἀχνύμενοσ | τῆσ μελλογάμου νύμφησ | τάλιδοσ ἥκει μόρον Ἀντιγόνησ L:

1676 *Among them he a spirit of phrenzy sent, Who hurt their minds.* Cp. βλαψίφρων, φρενοβλαβής. *Il.* 19. 137 ἀλλ' ἐπεὶ ἆσάμην, καί μευ φρένας ἐξέλετο Ζεύς. Theognis 403 σπεύδει ἀνήρ, κέρδος διζήμενος, ὅν τινα δαίμων | πρόφρων εἰς μεγάλην ἀμπλακίην παράγει, | καὶ οἱ ἔθηκη δοκεῖν, ἃ μὲν ᾗ κακά, ταῦτ' ἀγάθ' εἶναι, | εὐμαρέως, ἃ δ' ἂν ᾗ χρήσιμα, ταῦτα κακά. Lycurgus *in Leocr.* § 92 οἱ γὰρ θεοὶ οὐδὲν πρότερον ποιοῦσιν ἢ τῶν πονηρῶν ἀνθρώπων τὴν διάνοιαν παράγουσι· καὶ μοι δοκοῦσι τῶν ἀρχαίων τινὲς ποιητῶν ὥσπερ χρησμοὺς γράψαντες τοῖς ἐπιγιγνομένοις ταῦτα τὰ ἰαμβεῖα καταλιπεῖν· ὅταν γὰρ ὀργὴ δαιμόνων βλάπτῃ τινά, | τοῦτ' αὐτὸ πρῶτον, ἐξαφαιρεῖται φρενῶν | τὸν νοῦν τὸν ἐσθλόν, εἰς δὲ τὴν χείρω τρέπει | γνώμην, ἵν' εἰδῇ μηδὲν ὧν ἁμαρτάνει. The schol. on our verse quotes an unknown poet's lines, ὅταν δ' ὁ δαίμων ἀνδρὶ πορσύνῃ κακά, | τὸν νοῦν ἔβλαψε πρῶτον, ᾧ βουλεύεται. ('Quem Iuppiter vult perdere, dementat prius.' See n. in Appendix.)—The epic **ἔμμεν** (used also by Pind. and Sappho) occurs nowhere else in tragedy.

625 ὀλίγιστον, a superl. used not only in epic poetry but also by Attic writers (as Ar. and Plat.), is right here. The MS. **ὀλιγοστόν** cannot be defended by Ar. *Pax* 559 πολλοστῷ χρόνῳ, which is merely another form of πολλοστῷ ἔτει (Cratinus jun. Χείρ. 1); *i.e.* πολλοστός has its proper sense, 'one of many' (*multesimus*), and the χρόνος, like the ἔτος, is conceived as the last of a series. So ὀλιγοστὸς χρόνος would mean, not, 'a fraction of time,' but, 'one in a small number of χρόνοι' or periods. In Arist. *Metaph.* 9. 1. 14 most MSS., and the best, have ὀλίγιστον...χρόνον: while A^b (cod. Laur. 87. 12) is the only MS. cited in the Berlin ed. (p. 1053 *a* 9) for ὀλιγοστόν. And otherwise ὀλιγοστός occurs only in later Greek, as Plut. *Anton.* 51 καταβὰς ὀλιγοστός, 'having gone to the coast *with a small retinue*'; *Caes.* 49 ὀλιγοστῷ τοσαύτην ἀμυνομένῳ πόλιν 'fighting so great a State *with a small force.*'—**πράσσει...ἐκτὸς ἄτας**, like πράσσει καλῶς: so πράσσειν κατὰ νοῦν (Plat. *Rep.* 366 B, Ar. *Eq.* 549). **ἄτας** is here 'calamity' (as in 584, 614), while in the last verse ἄταν is rather 'infatuation.'—Donaldson changed ἄτας here to ἄλγους, because the strophe (614) also ends with ἐκτὸς ἄτας. On the other hand Dindorf ejects ἐκτὸς ἄτας from 614 (leaving a lacuna). But I believe ἐκτὸς ἄτας to be genuine in both places, as οὐδὲν ἕρπει also is both in 613 and in 618. We have to remember, first, that Soph. (like other ancient poets) easily tolerated repetition of words (see on *O. C.* 554); secondly, that tragic lyrics could admit refrains, and might, by a kindred instinct, permit such verbal echoes as these.

626 f. μὴν instead of the usu. καὶ μήν (526).—**νέατον**, 'youngest and last,' Megareus being dead (1303): cp. 807 τὰν νεάταν ὁδόν; so 808, *Ai.* 1185. As applied

to him whose mind the god draws to mischief; and but for the briefest space doth he fare free of woe.

But lo, Haemon, the last of thy sons;—comes he grieving for the doom of his promised bride, Antigone, and bitter for the baffled hope of his marriage?

Enter HAEMON.

CR. We shall know soon, better than seers could tell us.—My son, hearing the fixed doom of thy betrothed, art thou come in rage against thy father?

over *τάλιδοσ* S has written *τῆς νύμφης*. Triclinius omitted the words *τῆς μελλογάμου νύμφης*. Brunck was the first who saw that *νύμφης* only should be deleted. **630** λέχεων L. **633** λυσσαίνων] Schol. in L, *γρ. θυμαίνων*.—Meineke conject. *δυσμενῶν*: Semitelos, *πατέρα δεννάσων*.

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to a person, *νέατος* could not be said of a sole survivor unless he was *also* the latest-born. **γέννημ'**: cp. 471 n.—**ἀχνύμενος** with **μόρον** as internal acc.: cp. *Il.* 5. 361 *ἄχθομαι ἔλκος*.

628 In the MS. reading (see cr. n.) *νύμφης* is a gloss on **τάλιδος**: but **τῆς μελλογάμου** should be retained. Except in the lexicons, *τᾶλις* occurs only here and in a verse of Callimachus, *αὐτίκα τὴν τᾶλιν παιδὶ σὺν ἀμφιθαλεῖ*, quoted by the Schol., who says, *τᾶλις λέγεται παρ' Αἰολεῦσιν ἡ ὀνομασθεῖσά τινι νύμφη*. Hesychius has, *τᾶλις· ἡ μελλόγαμος παρθένος καὶ κατωνομασμένη τινί· οἱ δὲ γυναῖκα γαμετήν· οἱ δὲ νύμφην*. This shows that *τᾶλις* could mean, not only an affianced bride, but also a bride after marriage: just as *νύμφη* can mean either. The epithet **τῆς μελλογάμου** is not, then, superfluous; and *τῆς μελλονύμφου* in 633 is no argument against it. On the other hand **τάλιδος**, without the epithet, would have a crude effect. A passage in Pollux (3. 45) has been taken to prove that he had *τῆς μελλογάμου* in his text. It does not prove this,—nor the reverse. *τῆς μελλογάμου* in Pollux should be (as Semitelos saw) *τὴν μελλόγαμον*, and we should refer his words solely to v. 633. His point is simply that *ἡ μελλόνυμφος* is more correct than *ἡ μελλονύμφη*.—Curtius connects *τᾶλις* with *τέρ-ην*, tender; *θρόνα*, flowers: Sanskrit *tár-una-s*, youthful, tender, *tál-unī*, girl, young woman. He supposes the first idea to be that of a plant sprouting or blossoming (cp. *θάλος*). This at least agrees well with what we know as to the usage of *τᾶλις*.

630 **ἀπάτας** (gen. sing.) **λεχέων**, a deceit practised on him, a disappointment, in regard to his marriage. The gen. *λεχέων* is one of relation, helped, perhaps, by the idea of privation (as if *ἀπάτη* were *ἀποστέρησις*).

631—780 Third *ἐπεισόδιον*. Haemon vainly intercedes with his father. They quarrel, and the son abruptly leaves the scene (765). Creon then commands that Antigone shall at once be immured in a rocky vault.

631 **μάντεων ὑπέρτερον** = *βέλτιον ἢ μάντεις ἴσασιν* (and better, therefore, than they could tell us). Schol. *ὁ λόγος παροιμιακῶς, ὁπότε μὴ στοχασμῷ χρώμεθα, ἀλλ' αὐτόπται τῶν πραγμάτων γινόμεθα*. Eur. *H. F.* 911 ΑΓ. *ἄλαστα τἀν δόμοισι.*—ΧΟ. *μάντιν οὐχ ἕτερον ἄξομαι*, 'I will not bring a seer, other than myself' (cp. *O. T.* 6), *i.e.* 'I need no seer to tell me that':—imitated by the author of the *Rhesus* 949 *σοφιστὴν δ' ἄλλον οὐκ ἐπάξομαι*, who also has 952 *ἤδη τάδ'· οὐδὲν μάντεως ἔδει φράσαι*. Cp. *O. C.* 403.

632 f. **τελείαν** announces that he will not yield.—**ψῆφον**: cp. 60.—**ἆρα μή**, like *μῶν*, 'can it be that...?' *El.* 446.—**τῆς μελλονύμφου**: for the gen., cp. Thuc. 1. 140 *τὸ Μεγαρέων ψήφισμα*, and n. on 11.—**λυσσαίνων**, the reading of the MSS., is a word not extant elsewhere, but as correctly formed as *ὀργαίνω*, *χαλεπαίνω*, etc. At first sight it seems too strong: *λύσσα* is 'raving.' But a certain vehemence of language characterises Creon (cp. 280 ff.). Instead of saying merely, 'have you come here in displeasure?', he says, 'have you come here to storm at me?' As **σοὶ μέν** shows, there is a tacit contrast with the sisters: he had described Ismene as *λυσ-*

ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι;

ΑΙΜΩΝ.

πάτερ, σός εἰμι· καὶ σύ μοι γνώμας ἔχων
χρηστὰς ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι.
ἐμοὶ γὰρ οὐδεὶς *ἀξιώσεται γάμος
μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.
ΚΡ. οὕτω γάρ, ὦ παῖ, χρὴ διὰ στέρνων ἔχειν,
γνώμης πατρῴας πάντ' ὄπισθεν ἑστάναι.
τούτου γὰρ οὕνεκ' ἄνδρες εὔχονται γονὰς
κατηκόους φύσαντες ἐν δόμοις ἔχειν,
ὡς καὶ τὸν ἐχθρὸν ἀνταμύνωνται κακοῖς,
καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.
ὅστις δ' ἀνωφέλητα φιτύει τέκνα,
τί τόνδ' ἂν εἴποις ἄλλο πλὴν αὑτῷ πόνους

635 *μοι*] L has *μου*, the *υ* being joined to the following *γ*, as *ι* would not have been. *μοι* r. **637** ἀξίωσ ἔσται L. As the letters *εσ* are contracted into one character somewhat like *ε*, L's reading is even nearer than it looks in our type

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ῥῶσαν (492). I therefore think λυσσαίνων genuine, and a finer reading than the variant noted in L, **θυμαίνων**. The latter word is used by Hesiod, and in Attic comedy. Some recent edd. place it in the text.

634 σοὶ μέν: cp. 498.—**πανταχῇ δρῶντες**, 'however I may act.' *Ai.* 1369 ὡς ἂν ποιήσῃς, πανταχῇ χρηστός γ' ἔσει. Her. 9. 27 πάντῃ γὰρ τεταγμένοι (wherever we may be posted) πειρησόμεθα εἶναι χρηστοί: id. 8. 110 πάντως ἕτοιμοι ἦσαν λέγοντι πείθεσθαι ('ready in every case').

635 f. σός: cp. *O. C.* 1323.—**γνώμας ἔχων χρηστάς**, having good counsels, **ἀπορθοῖς** (αὐτάς) **μοι**, thou settest them before me as rules. ἀπορθόω (a rare word) means, like ἀπευθύνω, (1) 'to straighten out,' and then (2) 'to guide in a straight course.' Plat. *Legg.* 757 E (praying the gods) ἀπορθοῦν τὸν κλῆρον πρὸς τὸ δικαιότατον, 'to direct the lot (for magistracies) in the best interests of justice.' Here the γνῶμαι are the κανόνες, *regulae*, which are to guide the youth's course: cp. fr. 430 ὥστε τέκτονος | παρὰ στάθμην ἰόντος ὀρθοῦται κανών. Eur. *El.* 52 γνώμης πονηροῖς κανόσιν ἀναμετρούμενος | τὸ σῶφρον.—Others understand: (1) ἀπορθοῖς γνώμας μοι, thou guidest *my* views, χρηστὰς ἔχων, having good views (of thine own). Or (2) 'Having good views, thou guidest me,' supplying με with ἀπορθοῖς (like *O. T.* 104 ἀπευθύνειν πόλιν). But μοι would then be awkward. Cp. Plaut. *Trin.* 304 (a son to his father) *sarta tecta tua praecepta usque habui mea modestia.*

637 f. ἀξιώσεται, pass.; cp. 210, *O. C.* 581 δηλώσεται, *O. T.* 672 στυγήσεται (n.). **ἀξ. μείζων φέρεσθαι**, will be *esteemed* more important to win (cp. 439 ἥσσω λαβεῖν): so Plat. *Theaet.* 161 D ὥστε καὶ ἄλλων διδάσκαλος ἀξιοῦσθαι δικαίως, 'to be justly ranked as a teacher.' The same use is implied in *Legg.* 917 D ὁπόσης ἂν τιμῆς ἀξιώσῃ τὸ πωλούμενον (at whatever price he may value...).—L's reading, **ἀξίως ἔσται**, though tenable, seems slightly less probable, when we observe that this adv. is regularly used either (*a*) with gen., ἀξίως ἑαυτῶν, etc., or (*b*) absol., in such phrases as Thuc. 3. 40 κολάσατε...ἀξίως τούτους, 'according to their deserts.' (So *O. T.* 133 ἀξίως='as the case required.') Thus we could say, οὗτος ὁ γάμος ἀξίως ἔσται μείζων φ., 'will *deservedly* (=on its merits) be a greater prize.' But it is less natural to say, οὐδεὶς γάμος ἀξίως ἔσται μ. φ., 'no marriage will *rightly* be preferred,' etc., where ἀξίως becomes a mere equiv. for δικαίως or προσηκόντως. The change of ἀξιώσεται into ἀξίως ἔσται would

Or have I thy good will, act how I may?

HAE. Father, I am thine; and thou, in thy wisdom, tracest for me rules which I shall follow. No marriage shall be deemed by me a greater gain than thy good guidance.

CR. Yea, this, my son, should be thy heart's fixed law,—in all things to obey thy father's will. 'Tis for this that men pray to see dutiful children grow up around them in their homes,—that such may requite their father's foe with evil, and honour, as their father doth, his friend. But he who begets unprofitable children—what shall we say that he hath sown, but troubles for

to ἀξιώσεται, Musgrave's correction. late MS. (Dresden a, 14th cent.). grave and Schaefer conject. ἱστάναι.
645 φυτεύει MSS.: φιτύει Brunck.
638 μείζων] μεῖζον is quoted from one
640 ὄπισθεν] ὄπιθεν L.—ἑστάναι] Mus-
643 ἀνταμύνονται L: ἀνταμύνωνται r.
646 πόνους] L has a marg. gl. by S, γρ. πέδας· ὦ' ῇ, ἐμπόδιον, δεσμούς, κώλυμα τοῦ πράττειν ἃ βούλεται.

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have been the easier, since the ordinary fut. was ἀξιωθήσομαι.—**σοῦ καλῶς ἡγουμ.**, (with **μείζων**), than thy good guiding: cp. Her. 1. 34 μετὰ δὲ Σόλωνα οἰχόμενον. —It is a mistake (I think) to detect a mental reserve in the participle ('than thy guiding, *if*, or *when*, it is good'). Haemon knows that his one chance of saving Antigone is first to mollify his father, and then to urge the argument from public opinion (688 ff.). His deference is unqualified.

639 γάρ in assent (*O. T.* 1117).—**διὰ στέρνων ἔχειν**, lit., 'to be disposed in one's breast,' = φρονεῖν, or διακεῖσθαι. The phrase differs in two points from others which seem like it. (1) The gen. with **διά** in such phrases regularly denotes a state or act of the mind, whereas στέρνων represents the mind itself. (2) **ἔχειν** in such phrases is always trans., the intrans. verb being εἶναι. Thus ἔχω τινά (or τι) δι' αἰσχύνης, αἰτίας, ὀργῆς, φυλακῆς, etc. But εἰμὶ δι' ἡσυχίης (Her. 1. 206), διὰ φόβου (Thuc. 6. 59), δι' ὄχλου (Ar. *Eccl.* 888). Here **οὕτω**, going with **ἔχειν**, shows that the verb is intrans.,—not trans., with ταῦτα understood.

640 (One ought to think thus),—that is, **ὄπισθεν ἑστάναι πατρ. γνώμης**, one ought to place oneself under the guidance of a father's counsel, **πάντα**, in all things (adv. neut. pl., *O. T.* 1197 etc.). Thus ἑστάναι depends on χρή,—the indefinite subject of ἔχειν (τινά) being continued with it; and the whole clause explains οὕτω. The image from a soldier posted behind his leader suits the military tone in which Creon presently enforces the value of discipline (670). Cp. Plat. *Rep.* 471 D εἴτε καὶ ἐν τῇ αὐτῇ τάξει εἴτε καὶ ὄπισθεν ἐπιτεταγμένον. The phrase ὄπισθεν ἑστάναι γνώμης is a poetical equiv. for ἀκολουθεῖν τῇ γνώμῃ (Thuc. 3. 38).—We could also render,—'that all things rank second to a father's will': when **ἑστάναι** would depend on διὰ στέρνων ἔχειν as = νομίζειν. But ἑστάναι applies to the τάξις of persons more naturally than to the estimation of things: cp. Her. 9. 27 ἵνα δοκέει ἐπιτηδεότατον ἡμέας εἶναι ἑστάναι (in battle): and the constr. is also less simple. ἱστάναι (which Musgrave proposed) would suit that view better.

643 f. ὡς without ἄν, as 760, *O. T.* 359, and oft.—**ἀνταμύνωνται**, a neutral word: thus Thuc. 2. 67 τοῖς αὐτοῖς ἀμύνεσθαι, to retaliate; but 1. 42 τοῖς ὁμοίοις ἡμᾶς ἀμύνεσθαι, to reward: here **κακοῖς** defines it.—**ἐξ ἴσου πατρί** = ὥσπερ ὁ πατήρ (cp. 516): *O. C.* 171 ἀστοῖς ἴσα χρὴ μελετᾶν.—The son's part is τοὺς αὐτοὺς ἐχθροὺς καὶ φίλους νομίζειν,—the definition of a ξυμμαχία as dist. from a merely defensive ἐπιμαχία, Thuc. 1. 44. Cp. 523 n.: Pind. *P.* 2. 83 φίλον εἴη φιλεῖν· | ποτὶ δ' ἐχθρὸν ἄτ' ἐχθρὸς ἐὼν λύκοιο δίκαν ὑποθεύσομαι.

646 f. ἄλλο is most simply taken as governed by **φῦσαι**, though, if we had ἤ instead of **πλήν**, Greek idiom would rather lead us to supply ποιῆσαι: see on 497, and cp. *Ai.* 125 οὐδὲν ὄντας ἄλλο πλὴν | εἴδωλ'. This is better than to make **ἄλλο** object to **εἴποις** ('what could one say of him,' etc.).—**πόνους**: cp. 533.—

φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων;
μή νύν ποτ', ὦ παῖ, τὰς φρένας <γ'> ὑφ' ἡδονῆς
γυναικὸς οὔνεκ' ἐκβάλῃς, εἰδὼς ὅτι
ψυχρὸν παραγκάλισμα τοῦτο γίγνεται,
γυνὴ κακὴ ξύνευνος ἐν δόμοις. τί γὰρ
γένοιτ' ἂν ἕλκος μεῖζον ἢ φίλος κακός;
ἀλλὰ πτύσας ὡσεί τε δυσμενῆ μέθες
τὴν παῖδ' ἐν Ἅιδου τήνδε νυμφεύειν τινί.
ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ
πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,
ψευδῆ γ' ἐμαυτὸν οὐ καταστήσω πόλει,
ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμνείτω Δία
ξύναιμον· εἰ γὰρ δὴ τά γ' ἐγγενῆ φύσει
ἄκοσμα θρέψω, κάρτα τοὺς ἔξω γένους.

648 μὴ νῦν L: μή νύν Aldus (μὴ τοί νυν A).—τὰσ φρένασ ὑφ' ἡδονῆσ L. The γ' inserted after φρένας in some later MSS. was a conjecture of Triclinius. See

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γέλων: cp. *El.* 1153 γελῶσι δ' ἔχθροι: *Ai.* 79 οὔκουν γέλως ἥδιστος εἰς ἐχθροὺς γελᾶν; 961 οἱ δ' οὖν γελώντων κἀπιχαιρόντων κακοῖς.

648 τὰς φρένας γ'. Recent edd. have usually scorned the simple insertion of **γε**, by which Triclinius healed the metre. But it should be noticed that γε may emphasise τὰς φρένας ἐκβάλῃς, and not merely τὰς φρένας: cp. 747: *O.C.* 1278 τοῦ θεοῦ γε προστάτην, where γε emphasises the whole phrase, not merely the word θεοῦ. The deprecatory force of γε, as seen in μὴ σύ γε (*O. C.* 1441 n.), also recommends it, even when we have not σύ. Cp. Eur. *Hipp.* 503 καὶ μή γε πρὸς θεῶν, εὖ λέγεις γάρ, αἰσχρὰ δέ, | πέρα προβῇς τῶνδ'. Without, then, thinking **φρένας γ'** certain, I think it far more probable than the next best remedy, **φρένας σύ γ' ἡδονῇ**. As to a third conjecture, σύ γ' ἡδονῆς, the phrase οὕνεκα ἡδονῆς γυναικός (pleasure in her) would be very awkward. Some strange emendations have been proposed: see Appendix.—**φρένας...ἐκβάλῃς**, cast off the restraint of reason, as *O. T.* 611 φίλον... ἐσθλὸν ἐκβαλεῖν, *O. C.* 631 εὐμένειαν ἐκβάλοι (reject friendship). The first idea is that of *casting out* of house or land, banishing. Somewhat similar is Plat. *Crito* 46 B τοὺς δὲ λόγους, οὓς ἐν τῷ ἔμπροσθεν ἔλεγον, οὐ δύναμαι νῦν ἐκβαλεῖν (reject). Cp. 683.—**ὑφ' ἡδονῆς**: *Ai.* 382 ἦ που πολὺν γέλωθ' ὑφ' ἡδονῆς ἄγεις. Here the word denotes sensuous impulse: cp. Eur. *Ph.* 21 ἡδονῇ δούς: Thuc. 3. 38 ἀκοῆς ἡδονῇ ἠσσώμενοι.

650 ψυχρόν, frigid, joyless: Eur. *Alc.* 353 ψυχρὰν μέν, οἶμαι, τέρψιν.—**παραγκάλισμα**: so *Tr.* 540 ὑπαγκάλισμα (of a wife); and so ἀγκάλισμα, ἐναγκάλισμα. The neuter gives a contemptuous tone. Cp. 320 λάλημα, 756 δούλευμα. Eur. *Or.* 928 τἄνδον οἰκουρήματα (of women), Aesch. *Ag.* 1439 Χρυσηΐδων μείλιγμα (Agamemnon).

651 f. δόμοις. For the full stop after the 5th foot cp. *O. T.* 800.—**ἕλκος**, esp. an ulcer; said in *Il.* 2. 723 of a serpent's venomous bite; hence fitting here in ref. to the false friend, the ἔχιδνα in the house (531). So civil strife (στάσις ἔμφυλος) is described by Solon as πάσῃ πόλει...ἕλκος ἄφυκτον (4. 17).—**φίλος** is any one near and dear to us; the masc. is used, though the reference is to a wife, because the thought of domestic treason is put in the most general way: so (though with ref. to a woman) 464 κατθανών, 496 ἀλούς. Cp. Eur. *Alc.* 355 ἡδὺ γὰρ φίλους | κἀν νυκτὶ λεύσσειν, ὅντιν' ἂν παρῇ χρόνον (Admetus speaking of his wife: we might read φίλος).

653 πτύσας, with loathing: Aesch. *P. V.* 1069 (speaking of treason) κοὐκ ἔστι νόσος | τῆσδ' ἥντιν' ἀπέπτυσα μᾶλλον.—**ὡσεί**

himself and much triumph for his foes? Then do not thou, my son, at pleasure's beck, dethrone thy reason for a woman's sake; knowing that this is a joy that soon grows cold in clasping arms,—an evil woman to share thy bed and thy home. For what wound could strike deeper than a false friend? Nay, with loathing, and as if she were thine enemy, let this girl go to find a husband in the house of Hades. For since I have taken her, alone of all the city, in open disobedience, I will not make myself a liar to my people—I will slay her.

So let her appeal as she will to the majesty of kindred blood. If I am to nurture mine own kindred in naughtiness, needs must I bear with it in aliens.

Appendix. **656** *πάσασ* L, *πάσης* r. **658** *ταῦθ'* L, with *τ* written above by an early hand. **659** *τάτ' ἐγγενῆ* (from *ἐνγενῆ*) L, with *συγγενῆ* written above by S. The later MSS. have *τάτ'* or (as A) *τάδ' ἐγγενῆ*.—Erfurdt restored *τά γ'*.

τε δυσμενῆ (*οὖσαν*), *and* as if she were a foe. For *πτύσας* connected by **τε** with an adj. in a different case, see n. on 381 *σέ γ' ἀπιστοῦσαν... ἄγουσι... καὶ... καθελόντες*. In *El.* 234 we have *μάτηρ ὡσεί τις πιστά*: but nowhere in Attic poetry do we find the epic and lyric use of *ὡσεί τε* as merely = *ὡσεί* (*Il.* 2. 780, Pind. 1. 44, etc.). And, as we have seen, it is needless to assume it here. Yet supposed difficulties about *φίλος* and *ὡσεί τε* have led Nauck to propose that vv. 652—654 should be made into two, thus: *γένοιτ' ἂν ἔλκος μεῖζον*; *ἀλλ' ἀποπτύσας | τὴν παῖδ' ἐν Ἅιδου τήνδε νυμφεύειν μέθες*.

654 νυμφεύειν here = *γαμεῖσθαι*, *nubere*, as 816. But it also = *γαμεῖν*, *uxorem ducere*: Eur. *I. A.* 461 *Ἅιδης νιν, ὡς ἔοικε, νυμφεύσει τάχα*.

656 f. ἀπιστήσασαν: cp. 219.—**ψευδῆ**: referring to his solemn and public declaration, 184—210.

658 κτενῶ. For the emphatic pause, cp. 72 *θάψω*, and n. on 46.—**πρὸς ταῦτ'**, after an announcement of resolve, and before a defiant imperative, as *O. T.* 426, *O. C.* 455, *El.* 820, Aesch. *P. V.* 992, Ar. *Ach.* 959 etc. Similarly *πρὸς οὖν τάδε*, Ar. *Nub.* 1030.—**ἐφυμνείτω**, repeatedly invoke (a scornful word): cp. 1305, *O. T.* 1275 n.—**Δία ξύναιμον**: see on 487.

659 f. τά γ' ἐγγ. φύσει, those who, by birth, are relatives: for the place of the adverbial *φύσει*, cp. *El.* 792 *τοῦ θανόντος ἀρτίως*, Aesch. *P. V.* 216 *τῶν παρεστῶτων τότε*. For the neut., instead of *τοὺς ἐγγενεῖς*, cp. *Ph.* 448 *τὰ μὲν πανοῦργα καὶ παλιντριβῆ... τὰ δὲ | δίκαια καὶ τὰ χρήσ'*. —**ἄκοσμα**, unruly: so of Thersites, *Il.* 2. 213 *ὅς ῥ' ἔπεα φρεσὶν ἦσιν ἄκοσμά τε πολλά τε ἤδη, | μάψ, ἀτὰρ οὐ κατὰ κόσμον, ἐριζέμεναι βασιλεῦσιν*. Cp. 730.—**θρέψω** with predicative adj., as 1080, *O. T.* 98, etc.—**κάρτα τοὺς ἔξω γ.**, *sc.* *ἀκόσμους θρέψω*. It is needless to supply a more general verb, like *ποιήσω*: the ruler's relation to his people justifies *θρέψω*: cp. *O. T.* 1 *ὦ τέκνα*. 'If I allow my own kindred to be unruly, I shall be obliged to tolerate unruliness in the citizens at large. For my authority as a ruler will be gone.'

661—671. Seidler transposes vv. 663—667, placing them after 671. The object is to bring vv. 668—671 into immediate connection with 662. In this there is one slight grammatical gain; since, as the vv. stand in the MSS., *τοῦτον ...τὸν ἄνδρα* (668) means, 'the man who acts thus' (viz., as described in vv. 666 f.). But the order given in the MSS. is right. The transposition obliterates one of the finest touches in the speech. Creon demands that the obedience of the citizens to the ruler shall be absolute (666 f.). And then he supplements this demand with a remark on the dignity of such obedience. The man who so obeys gives the best proof that he could also rule (668 ff.). Seidler destroys the point of vv. 668 ff. by placing them after 662.

The connection of thought in the whole passage—which is slightly obscured by compression—may be most clearly shown by taking the verses in small consecutive groups. (1) 659 f. If I tolerate disloyalty

ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ' ἀνὴρ
χρηστός, φανεῖται κἀν πόλει δίκαιος ὤν·
ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται,
ἢ τοὐπιτάσσειν τοῖς κρατύνουσιν νοεῖ,
οὐκ ἔστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν. 665
ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν
καὶ σμικρὰ καὶ δίκαια καὶ τἀναντία·
καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοίην ἐγὼ
καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλειν,
δορός τ' ἂν ἐν χειμῶνι προστεταγμένον 670
μένειν δίκαιον κἀγαθὸν παραστάτην.
ἀναρχίας δὲ μεῖζον οὐκ ἔστιν κακόν.
αὕτη πόλεις ὄλλυσιν, ἥδ' ἀναστάτους
οἴκους τίθησιν· ἥδε *συμμάχου δορὸς

663—667 Seidler, whom Nauck and others follow, places these five verses after 671. See comment. **664** Doederlein conject. ἤτοι 'πιτάσσειν.—The first hand in L wrote κρατύνουσιν νοεῖ. A later hand has made this into κρατοῦσιν ἐννοεῖ, the reading of some later MSS. (including A). **666** στήσειε. In L the final ε was added by S. **672** δὲ L, with ·γὰρ· written above by S. Many of the later MSS. (including A) read γάρ. Stobaeus *Flor.* 43. 26 has δέ. **673** πόλισθ' L, with τ written above by S. The later MSS.

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in my own relatives, I shall encourage it in other citizens. (2) 661 f. *For* (γάρ) only a man who is firm (χρηστός) where his own relatives are concerned will be found to uphold justice in the State (*i.e.* will have the authority necessary for doing so). (3) 663 f. Now, I recognise disloyalty in any one who breaks the law and defies the government, as Antigone has done. (4) 666 f. Instead of so doing, the citizen is bound to obey the government in everything. (5) 668—671. There is nothing slavish in that; on the contrary, it shows that the citizen is not only a good subject, but would, if required, be a good ruler;—as he would also be a good soldier.—Then comes the general censure on unruliness (672—676). And then the conclusion:—I must vindicate my authority, and punish Antigone (677—680).

663 f. ὑπερβάς, absol., having transgressed: *Il.* 9. 501 ὅτε κέν τις ὑπερβήῃ καὶ ἁμάρτῃ: so Plat. *Rep.* 366 A ὑπερβαίνοντες καὶ ἁμαρτάνοντες.—**τοὐπιτάσσειν**, prop. said of a master giving orders to slaves (*O. C.* 839): so ἐπιτάγματα are a despot's commands (Arist. *Pol.* 4. 4. 28). For the art., cp. 78.—**νοεῖ**, as 44.—Antigone 'did violence to the laws' by her deed: she seemed 'to dictate to her rulers' when she proclaimed a law superior to theirs (450 ff.). Cp. 482 ff.

666 f. στήσειε: the optat. (instead of ὃν ἂν στήσῃ) puts the case in the most general way: any one whom she might conceivably appoint. Hence this optat. suits γνῶμαι: cp. 1032: *Tr.* 92 τό γ' εὖ | πράσσειν, ἐπεὶ πύθοιτο, κέρδος ἐμπολᾷ: *O. T.* 315 (n.), *ib.* 979.—**καὶ τἀναντία**, *i.e.* καὶ μεγάλα καὶ ἄδικα. So oft. in euphemisms, Thuc. 4. 62 ἀγαθὸν ἢ...τὰ ἐναντία: Plat. *Rep.* 472 C εὐδαιμονίας τε πέρι καὶ τοῦ ἐναντίου. Cp. Leutsch *Paroem.* App. 1. 100 κρεισσόνων γὰρ καὶ δίκαια κἄδικ' ἔστ' ἀκούειν: and the verse cited by schol. on Aesch. *P. V.* 75 δοῦλε, δεσποτῶν ἄκουε καὶ δίκαια κἄδικα.

668 f. τοῦτον...τὸν ἄνδρα refers to the indefinite subject of κλύειν in 666:—the man who thus obeys. The looseness of grammatical connection would hardly be felt when the sense was so clear. Cp. 1035 (τῶν δ'). So in *O. C.* 942 αὐτούς refers to τὴν πόλιν in 939.—**καλῶς...εὖ**: for the change of word in the epanaphora

He who does his duty in his own household will be found righteous in the State also. But if any one transgresses, and does violence to the laws, or thinks to dictate to his rulers, such an one can win no praise from me. No, whomsoever the city may appoint, that man must be obeyed, in little things and great, in just things and unjust; and I should feel sure that one who thus obeys would be a good ruler no less than a good subject, and in the storm of spears would stand his ground where he was set, loyal and dauntless at his comrade's side.

But disobedience is the worst of evils. This it is that ruins cities; this makes homes desolate; by this, the ranks of allies

have πόλεις τ' (as A), πόλεις δ' (L^2), or πόλεις (V^4). The choice is between πόλεις ὄλλυσιν, ἥδ' (Dindorf), and πόλεις τ' ὄλλυσιν ἠδ' (Nauck). L has ἥδ' here and in 674. ἠδ' is found in some later MSS. (V, Liv. a). See comment.
674 συμμάχῃ L: σὺν μάχῃ r. Reiske and Bothe conjectured συμμάχου, which has been generally received. Held, κἀν μάχῃ. M. Schmidt, σὺν τροπῇ,

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cp. *O. C.* 1501 σαφὴς μὲν ἀστῶν ἐμφανὴς δὲ τοῦ ξένου (n.).—**ἄν** with **ἄρχειν** (=ὅτι ἄρχοι ἄν) as well as **θέλειν**.

670 f. δορὸς...χειμῶνι. Eur. *Suppl.* 474 πολὺς κλύδων | ἡμῖν τε καὶ σοὶ ξυμμάχοις τ' ἔσται δορός.—**προστεταγμένον**, the regular term for placing soldiers at their posts: Thuc. 2. 87 ἔπεσθε, χώραν μὴ προλείποντες ἣν ἄν τις προσταχθῇ.—**παραστάτην**, one who stands beside one in the ranks (as προστάτης in front and ἐπιστάτης behind): Xen. *Cyr.* 3. 3. 21 (the gods are invoked as) παραστάτας ἀγαθοὺς καὶ συμμάχους. The Attic ἔφηβος, on beginning, at eighteen, his term of service as a περίπολος, took an oath, οὐ καταισχυνῶ ὅπλα τὰ ἱερὰ [the arms given to him by the State], οὐδ' ἐγκαταλείψω τὸν παραστάτην ὅτῳ ἂν στοιχήσω (by whose side he should be placed): Stob. *Serm.* 43. 48. Thus for an Athenian audience this verse would be effective, and would seem peculiarly appropriate when addressed to the youthful Haemon.

673 πόλεις ὄλλυσιν, ἥδ' is far better and more spirited than **πόλεις τ' ὄλλυσιν ἠδ'**: it is also strongly confirmed by the similar passage, 296 ff., where we have τοῦτο—τόδ'—τόδ', just as here αὕτη...ἥδ'...ἥδ'. When πόλεις had become, as in L, πόλις,—a corruption found also in Aesch. *Pers.* 489,—τ' may have been added for metre's sake. To ἠδέ itself there is no objection: it was certainly used in iambics by Soph. (fr. 253, fr. 503), no less than by Aesch. (*Cho.* 1025, *Eum.* 414), and by Eur. (*Hec.* 323, *H. F.* 30).—Campb. reads **πόλεις τ'...ἥδ'**, and regards the anacoluthon as making the lines 'more expressive.'

674 ff. συμμάχου is a certain correction of L's **συμμάχῃ**. The meaning is, 'Disobedience causes allied forces (σύμμαχον δόρυ) to break up in flight.' It turns union into disunion,—the hope of victory into defeat. With **σὺν μάχῃ** the sense would be, 'Disobedience, aiding the spear (of the foe), causes rout.' But this would represent disobedience as merely one cause of defeat,—an incident that turns the scale. It is evidently more forcible to represent it as breaking up an army which might otherwise have stood united and firm.—**τροπὰς καταρρήγνυσι**, lit., *causes* rout *to break forth*, *i.e.* breaks up the army in rout. Cp. Athen. 130 C ὁ γελωτοποιὸς εἰσῆλθε...καὶ πολλοὺς κατέρρηξεν ἡμῶν γέλωτας, 'and *caused* shouts of laughter *to break forth* among us': (not, 'wreaked many witticisms upon us,'—as Casaubon took it.) The only peculiarity in the use of the verb is that it is here equiv. to ποιεῖ καταρρήγνυσθαι. We cannot compare Theocr. 22. 172 νεῖκος ἀναρρήξαντας, 'having broken *into* strife' (said of the parties to it), which is merely like ῥῆξαι φωνήν, etc.—**τῶν δ' ὀρθουμένων** (masc.), of those who have a prosperous course: Thuc. 2. 60 πόλιν...ὀρθουμένην, opp. to σφαλλομένην: 8. 64 ξυνέβη...τὴν πόλιν ἀκινδύνως ὀρθοῦσθαι. Cp. 163, 167.—**τὰ πολλὰ σώματα**, 'the greater number

τροπὰς καταρρήγνυσι· τῶν δ' ὀρθουμένων
σῴζει τὰ πολλὰ σώματ' ἡ πειθαρχία.
οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,
κοὔτοι γυναικὸς οὐδαμῶς ἡσσητέα.
κρεῖσσον γάρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν,
κοὐκ ἂν γυναικῶν ἥσσονες καλοίμεθ' ἄν.
ΧΟ. ἡμῖν μέν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,
λέγειν φρονούντως ὧν λέγεις δοκεῖς πέρι.
ΑΙ. πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,
πάντων ὅσ' ἐστὶ κτημάτων ὑπέρτατον.
ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε,
οὔτ' ἂν δυναίμην μήτ' ἐπισταίμην λέγειν·

with *στίχας* for *τροπὰς* in 675. **676** *πειθαρχία*] *πιθαρχία* L. **678** *γυναικὸς*] 'Lege *γυναικῶν* ex v. 680 et Eustathio p. 759, 39': Porson *Adv.* p. 172. But Eustathius, *l.c.*, after quoting 677 correctly, proceeds, *καὶ οὐ γυναικῶν ἡσσητέα· ἀντὶ τοῦ ἀμυντέον καὶ ἡσσητέον.* The point which interested him was merely the use of the verbal adj. in the plur. We cannot assume that he had *γυναικῶν* in his text; see n. in Appendix on 292. **679 f.** Heimreich suspects both these two verses. Bergk and Meineke reject 680. As Wecklein says (*Ars Soph.*

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of lives,' differing from *τοὺς πολλούς* only by bringing out the notion of personal safety more vividly. Cp. *Ai.* 758 where the masc. *ὅστις* follows *τὰ...σώματα.*—**ἡ πειθαρχία**: called *τῆς εὐπραξίας | μήτηρ* by Aesch. *Th.* 225. The schol. quotes *Il.* 5. 531 *αἰδομένων δ' ἀνδρῶν πλέονες σόοι ἠὲ πέφανται.*

677 ἀμυντέ', the impers. neut. plur., as Her. 9. 58 *ἐκείνοισι ταῦτα ποιεῦσι οὐκ ἐπιτρεπτέα ἐστί, ἀλλὰ διωκτέοι εἰσί*: Thuc. 1. 86 *τιμωρητέα*, 88 *πολεμητέα*, 118 *ἐπιχειρητέα*, etc.: so *O. C.* 495 *ὀδωτά*. Cp. 447, 576. Eur. *Or.* 523 *ἀμυνῶ δ', ὅσονπερ δυνατός εἰμι, τῷ νόμῳ.* Thuc. 1. 140 *τοῖς κοινῇ δόξασι βοηθεῖν.*—**τοῖς κοσμουμένοις** (neut.), the regulations made by *οἱ κοσμοῦντες*, the rulers: meaning here, his own edicts. For the act. *κοσμεῖν*, cp. Her. 1. 59 (Peisistratus) *ἔνεμε τὴν πόλιν κοσμέων καλῶς τε καὶ εὖ.* And for the pass. thus used, *ib.* 100 *ταῦτα μὲν κατὰ τὰς δίκας ἐποίεε* (Deïoces), *τάδε δὲ ἄλλα ἐκεκοσμέατό οἱ*: 'and the following *regulations* had also *been made* by him.'—Another view (also noticed by the Schol.) makes **τοῖς κ.** dat. of *οἱ κοσμούμενοι*, 'the rulers.' But (*a*) the only place which might seem to favour this use of the midd. is Thuc. 8. 24 (the Chians, the more they prospered) *τόσῳ καὶ ἐκοσμοῦντο ἐχυρώτερον*: but there the verb may well be pass., 'the more securely was their government organised.' (*b*) As Creon is himself at once *ὁ ἀμύνων* and *ὁ κοσμῶν*, it is more natural that he should speak of his own edicts than of 'the rulers.'—*κόσμος* was said of a constitution, esp. oligarchical (Thuc. 4. 76 *μεταστῆσαι τὸν κόσμον καὶ ἐς δημοκρατίαν...τρέψαι*: 8. 72 *μένειν ἐν τῷ ὀλιγαρχικῷ κόσμῳ*). The Cretan *κόσμοι* were oligarchical magistrates, with military as well as civil powers (Arist. *Pol.* 2. 10).

678 κοὔτοι...ἡσσητέα: Ar. *Lys.* 450 *ἀτὰρ οὐ γυναικῶν οὐδέποτ' ἔσθ' ἡττητέα | ἡμῖν.* (Cp. Milton, *Samson* 562 'Effeminately vanquished.') Since *ἡσσᾶσθαι* is only pass., its verbal in *τέος* can be only pass.: as *ἀλωτέον* could mean only, 'one must be taken.' But even in other cases the verbal in *τέος* sometimes answers to the pass., not to the act., sense of the verb: as Xen. *Oec.* 7 § 38 *ὅταν ἐκείνη* (the queen-bee) *ἐκλίπῃ, οὐδεμία οἴεται τῶν μελιττῶν ἀπολειπτέον εἶναι, ἀλλ' ἕπονται πᾶσαι*: *i.e. ὅτι δεῖ ἀπολείπεσθαι* (pass.), 'to be left behind': (for the stationary bees could not be said *ἀπολείπειν* the emigrant.)

679 f. δεῖ: for the pause, cp. 555.—**ἐκπεσεῖν**: here absol., *to be displaced,*

are broken into headlong rout: but, of the lives whose course is fair, the greater part owes safety to obedience. Therefore we must support the cause of order, and in no wise suffer a woman to worst us. Better to fall from power, if we must, by a man's hand; then we should not be called weaker than a woman.

CH. To us, unless our years have stolen our wit, thou seemest to say wisely what thou sayest.

HAE. Father, the gods implant reason in men, the highest of all things that we call our own. Not mine the skill—far from me be the quest!—to say wherein thou speakest not aright;

em. p. 147), if 680 were condemned, 679 must go too. **681** κεκλήμεθα L, but with gl. σεσυλήμεθα written above: κεκλέμμεθα r.—Hartung conject. τῶν φρενῶν: Schaefer, βεβλάμμεθα: whence Nauck, εἴ τι μὴ φρενῶν βεβλάμμεθα. **684** ὅσσ' L: ὅς r.—χρημάτων MSS.: but L has κτ written above by the first hand. —ὑπέρτατον L: ὑπέρτερον r. **685** λέγηισ L: λέγεις r.—Heimreich would change

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thrust out: oft. of dethronement (ἐκπ. τυραννίδος, ἀρχῆς, κράτους, Aesch.), or of exile (χθονός, *O. C.* 766).—**κούκ ἄν...καλοίμεθ' ἄν**: the doubled ἄν, as oft. in emphatic or excited utterances (*O. T.* 339 n.). —These two verses (like so many others) have been suspected merely because they are not indispensable. A defence is perhaps hardly needed. It is enough to remark that Creon's irritation under a woman's defiance (484, 525, 579) naturally prompts this further comment on the word γυναικός in 678. And the phrase γυναικῶν ἥσσονες (680) has a peculiar force as spoken to Haemon,—whom Creon afterwards taunts as γυναικὸς ὕστερον (746).

681 μέν: 498, 634.—τῷ χρόνῳ, by our age: cp. 729 τὸν χρόνον, 'my years': *O. T.* 963.—**κεκλέμμεθα**, are deceived: so 1218: *Tr.* 243 εἰ μὴ ξυμφοραὶ κλέπτουσί με.

682 δοκεῖς λέγειν φρονούντως περὶ (τούτων περί) ὧν λέγεις. At first sight it is natural to wish, with Herm., for δοκεῖς... ὧν λέγεις λέγειν πέρι. Cp. 1057 ἂν λέγῃς λέγων. But here it is fitting that λέγειν should have the prominence of the first place. And the undoubted harshness of the order may be partly excused by observing that ὧν λέγεις is practically equiv. to τούτων.

683 ff. θεοί. Creon had urged that filial piety demands the submission of the son's judgment to the γνώμη πατρῴα (640); and had warned Haemon against disregarding the voice of reason (648). Haemon replies: 'Reason is the gift of the gods. I dare not suggest that your reasonings are wrong; but other men, too, may sometimes reason soundly. Now, I know what the Thebans are saying of your action; and, as a son devoted to your welfare, I ought to tell you.'—The tact and deference which mark this speech place Creon's αὐθάδεια in a stronger light. —**κτημάτων**: cp. 1050: *O. T.* 549: Her. 5. 24 κτημάτων πάντων ἐστὶ τιμιώτατον ἀνὴρ φίλος ξυνετός τε καὶ εὔνοος.

685 f. ἐγὼ δ' ὅπως: lit., 'I should not be able to say (and may I never be capable of saying!) in what respect (ὅπως) thou dost not say these things rightly.' He could not, if he would—and would not, if he could—impugn his father's reasonings. He only suggests that the case may have also another aspect, which Creon has not considered.—**μὴ** after **ὅπως** is generic, as after ὅς, ὅστις (691, 696): I could not say what point in thy argument is *such as not* to be true:—just as we could have, οὐκ οἶδα ὃ (or ὅ τι) μὴ ἀληθεύεις. The **μή** might be taken with **ὀρθῶς** ('how thou sayest *otherwise than* rightly'), but the order of words is against this. [It cannot be explained as substituted for οὐ through the influence of the optatives.]—**μήτ' ἐπισταίμην**. For this verb as = 'to be capable of,' cp. 472, *Tr.* 543 ἐγὼ δὲ θυμοῦσθαι μὲν οὐκ ἐπίσταμαι | νοσοῦντι κείνῳ. For the wish co-ordinated with the statement of fact, cp. 500: *Tr.* 582 κακὰς δὲ τόλμας μήτ' ἐπισταίμην ἐγὼ | μήτ' ἐκμάθοιμι, τάς τε τολμώσας στυγῶ: and *ib.* 143.

γένοιτο μέντἂν χἀτέρῳ καλῶς ἔχον.
σοῦ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα
λέγει τις ἢ πράσσει τις ἢ ψέγειν ἔχει.
τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ
λόγοις τοιούτοις οἷς σὺ μὴ τέρψει κλύων·
ἐμοὶ δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,
τὴν παῖδα ταύτην οἵ' ὀδύρεται πόλις,
πασῶν γυναικῶν ὡς ἀναξιωτάτη
κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει·
ἥτις τὸν αὑτῆς αὐτάδελφον ἐν φοναῖς
πεπτῶτ' ἄθαπτον μήθ' ὑπ' ὠμηστῶν κυνῶν
εἴασ' ὀλέσθαι μήθ' ὑπ' οἰωνῶν τινός·
οὐχ ἥδε χρυσῆς ἀξία τιμῆς λαχεῖν;

μὴ to δή, and omit v. 687. **687** χἀτέρῳ] Erfurdt conject. χἀτέρως or χἀτέρᾳ. The schol. in L has *δυνατόν σε* [not *δυνατὸν δὲ*, as it has been reported] *καὶ ἑτέρως καλῶς μεταβουλεύσασθαι.* **688** σοῦ L, with ι written above by the first hand, and gl. in marg. by S, *σὺ δ' οὐ πέφυκας.* **690** τὸ γὰρ σὸν L: τὸ σὸν γὰρ r. **691** τέρψει] τέρψῃ L. Nauck suspects this verse. Autenrieth would place it before

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687 καλῶς ἔχον (*sc.* τι: cp. *O. T.* 517 *εἰς βλάβην φέρον*), something good, some true thought, **γένοιτο ἂν καὶ ἑτέρῳ**, might come to (accrue to) another also. For γένοιτο cp. Plat. *Symp.* 211 D εἴ τῳ γένοιτο αὐτὸ τὸ καλὸν ἰδεῖν. (The phrase *γένοιτο μέντἂν* occurs also *Ai.* 86.)—Not: 'Yet it might be found well for another' (to say that you were wrong). Haemon seeks to propitiate his father; but that purpose would scarcely be served by such a speech as this—'Being your son, I do not contradict you myself, *though I think that other people* might very reasonably do so.'

688 f. σοῦ δ' οὖν: 'but in any case (*i.e.*, whatever may be the worth of opinions different from yours) it is my natural part to watch on your behalf,' etc. For δ' οὖν cp. 722, 769: *O. C.* 1205 ἔστω δ' οὖν ὅπως ὑμῖν φίλον.—The gen. **σοῦ** is supported by the use of the gen. with προκήδομαι (741), προταρβῶ (83), προνοῶ, etc., and expresses the idea, 'in thy defence,' better than **σοί** would do. Cp. Eur. *Med.* 459 τὸ σὸν...προσκοπούμενος.—Herm. adopted the *v. l.* of the schol. in L, **σὺ δ' οὐ πέφυκας**, which Ellendt approves: but (*a*) πέφυκας is then less fitting, and (*b*) δ' οὖν commends the vulgate as genuine.—For the repeated **τις**, cp. Aesch. *Eum.* 889 μῆνίν τιν' ἢ κότον τιν'. Thuc. 4. 62 εἴ τῳ τι ἔστιν ἀγαθὸν ἢ εἴ τῳ τὰ ἐναντία. (Distinguish Eur. *Or.* 1218 ἤν τις,... | ἢ σύμμαχός τις ἢ κασίγνητος,—anyone,—be he ally or brother: and *Andr.* 733 ἔστι γάρ τις οὐ πρόσω | Σπάρτης πόλις τις, which, if sound, is a mere pleonasm.)

690 τὸ γὰρ σόν, not τὸ σὸν γάρ: so *O. T.* 671 τὸ γὰρ σόν, οὐ τὸ τοῦδ': *ib.* 1024 ἡ γὰρ πρὶν...ἀπαιδία. In the case of σόν, at least, this order seems to strengthen, rather than diminish, the emphasis. **ὄμμα**: cp. *O. T.* 447 οὐ τὸ σὸν | δείσας πρόσωπον. Jeremiah i. 8 'Be not afraid of their faces.'—**δημότῃ**, the ordinary Theban citizen: cp. *O. C.* 78 n.

691 λόγοις τοιούτοις, causal dat.: thy face is terrible to the citizen *on account of* such words as shall displease thee: *i.e.* the citizen imagines the stern king's face growing darker at the sound of frank speech, and restrains his lips. (Cp. 509.) Doubts as to the dat. λόγοις τ. led Dindorf to suppose the loss of one verse (or more) after 690. Herwerden has suggested something like *κοὐδείς ποτ' ἀστῶν ἐμφανῶς χρῆται, πάτερ,* | λόγοις τοιούτοις κ.τ.λ. Nauck thinks that either v. 691 is wholly spurious, or that the words λόγοις τοιούτοις are corrupt. But, while the dat. is certainly bold—esp. with ἀνδρὶ δ. preceding it—it is (I think) quite within the possi-

and yet another man, too, might have some useful thought. At least, it is my natural office to watch, on thy behalf, all that men say, or do, or find to blame. For the dread of thy frown forbids the citizen to speak such words as would offend thine ear; but I can hear these murmurs in the dark, these moanings of the city for this maiden; 'no woman,' they say, 'ever merited her doom less,—none ever was to die so shamefully for deeds so glorious as hers; who, when her own brother had fallen in bloody strife, would not leave him unburied, to be devoured by carrion dogs, or by any bird:—deserves not *she* the meed of golden honour?'

690, deleting the stop after ἔχει in 689. **695** ἀπ' L: ἐπ' r. **696** αὐτῆς] αὐτῆσ L. **697 f.** μήθ'...μήδ' (*sic*) L: μήθ'...μήθ' r.—For ἄθαπτον μήθ', Schneidewin proposed ἔθαπτεν μηδ': and Blaydes reads ἔθαψε, μηδ' (with μηδ' in 698).—κυνῶν] In L a *v. l.* λύκων is noted by S. **699** τιμαῖσ L, with γρ.

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bilities of classical idiom. We should remember that Athenians were accustomed to use a simple dat. (of 'time' or 'occasion') in speaking of festivals,—as τραγῳδοῖς καινοῖς: cp. (*e.g.*) Plat. *Symp.* 174 A χθὲς γὰρ αὐτὸν διέφυγον τοῖς ἐπινικίοις, 'I eluded him yesterday *when he was holding* his sacrifice for victory.' So, here, the dat. **λόγοις τοιούτοις**, though properly causal, might sound to a Greek ear like, '*at* such words,' *i.e.* 'when such words are spoken.' The causal dat. in 391, ταῖς σαῖς ἀπειλαῖς, is similar. Cp. also Thuc. 1. 84 εὐπραγίαις...οὐκ ἐξυβρίζομεν, where the notion, 'by reason of successes,' is similarly blended with the notion, 'in seasons of success.'—**οἷς** with **τέρψει** (cp. *O. C.* 1140, *Ph.* 460), **κλύων** epexegetic. If, however, the order had been κλύων τέρψει, then **οἷς** might have been for **οὕς**, by attraction. The **μή** is generic ('such that not...'), cp. 696. For the fut. midd. τέρψομαι (with pass. sense) cp. fr. 612 ὅπου γε μὴ δίκαια τέρψεται, and [Eur.] *Rhes.* 194. For the fut. ind. after a relative with μή, cp. *O. T.* 1412 n. —Nauck reads **τέρψῃ** (aor. midd.). This rare aor. ἐτερψάμην is epic, as *Od.* 12. 188 τερψάμενος ('having had delight'). It is not Attic, the Attic aor. in that sense being ἐτέρφθην (*O. C.* 1140).

692 f. ὑπὸ σκότου goes with **ἀκούειν** more naturally than with **ὀδύρεται**, and the sense is the same: *i.e.*, he is in the σκότος where the things are said: for the gen., cp. 65 n., and *Tr.* 539 μίμνομεν μιᾶς ὑπὸ | χλαίνης, which shows that we need not here conceive the sounds as 'coming from under' the darkness. Cp. Xen. *Cyr.* 4. 6. 4 κατέσχεν ὑπὸ σκότου τὸν φθόνον. Eur. *Or.* 1457 ὑπὸ σκότου | ξίφη σπάσαντες. But ὑπὸ σκότῳ also occurs (Aesch. *Ag.* 1030, Eur. *Ph.* 1214).

695 κάκιστ' ... εὐκλεεστάτων: cp. *O. T.* 1433 ἄριστος ἐλθὼν πρὸς κάκιστον. Plat. *Apol.* 30 A τὰ πλείστου ἄξια περὶ ἐλαχίστου ποιεῖται.—**ἀπ' ἔργων**, as their result: *Ai.* 1078 πεσεῖν ἂν κἂν ἀπὸ σμικροῦ κακοῦ.

696 ff. ἥτις with causal force (*O. C.* 962); hence, too, the generic **μήθ'...μήθ'** which belong to **εἴασε** (understood with the second μήθ'), not to **ὀλέσθαι**: 'being one who did not allow' (*quae non permiserit*).—**αὐτάδελφον**: cp. 1.—**ἐνφοναῖς**: cp. 1314. The phrases ἐν φονῇσιν and ἀμφὶ φονῇσιν are Homeric, and Her. uses the former (with art., 9. 76 ἐν τῇσι φονῇσι ἑόντας). The phrase ἐν φοναῖς is used by Pindar, Aesch., Eur., and (in parody) by Ar. But v. 1003 of this play—the only play of Soph. which contains the word—seems a solitary Attic instance of φοναῖς without ἐν.

699 χρυσῆς, a general epithet for what is brilliant or precious: thus Pind. *P.* 3. 73 ὑγίειαν...χρυσέαν, and even (*O.* 10. 13) στεφάνῳ χρυσέας ἐλαίας (the wreath of natural olive), as Olympia is μάτηρ χρυσοστεφάνων ἀέθλων (*O.* 8. 1) in a like sense. Cp. *O. T.* 157 ('golden' hope), *O. C.* 1052 (the 'golden' bliss of initiation).—There is no allusion to a χρυσοῦς στέφανος.—**λαχεῖν** can take either

τοιάδ' ἐρεμνὴ σῖγ' ἐπέρχεται φάτις.
ἐμοὶ δὲ σοῦ πράσσοντος εὐτυχῶς, πάτερ,
οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.
τί γὰρ πατρὸς θάλλοντος εὐκλείας τέκνοις
ἄγαλμα μεῖζον, ἢ τί πρὸς παίδων πατρί;
μή νυν ἓν ἦθος μοῦνον ἐν σαυτῷ φόρει,
ὡς φὴς σύ, κοὐδὲν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.
ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,
ἢ γλῶσσαν, ἣν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,
οὗτοι διαπτυχθέντες ὤφθησαν κενοί.
ἀλλ' ἄνδρα, κεἴ τις ᾖ σοφός, τὸ μανθάνειν
πόλλ' αἰσχρὸν οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.
ὁρᾷς παρὰ ῥείθροισι χειμάρροις ὅσα
δένδρων ὑπείκει, κλῶνας ὡς ἐκσῴζεται·
τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.
αὕτως δὲ ναὸς ὅστις ἐγκρατῆ πόδα

700 705 710 715

καὶ στήλης in marg. by S. τιμῆς r. **701** ἐμοὶ made from ἐμοῦ in L. **703** εὐκλείας MSS.: εὐκλείᾳ Johnson. **705** After this v., Wecklein suspects the loss of a v. such as μηδ' ἀξίου τοὺς ἄλλοθεν λόγους παρείς. **706** ὡς] Blaydes conject. ὃ or ἃ.—ἄλλ ο, from ἄλλ' ὃ, (not ἀλλ' ὅ,) L: ο and ω had been written above, but have

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gen. or acc., the latter being more freq. (*O. C.* 450 n.). But here the inf. is rather epexegetic (cp. 1098 λαβεῖν), the gen. depending on **ἀξία**.

700 ἐπέρχεται, spreads *over* (the town). Cp. *Od.* 1. 299 οἷον κλέος ἔλλαβε... | πάντας ἐπ' ἀνθρώπους. Cp. ὑφέρπειν, of secret rumour, *O. T.* 786 n.

703 f. θάλλοντος, prospering, as *Ph.* 419 μέγα | θάλλοντές εἰσι νῦν ἐν Ἀργείων στρατῷ.—**μεῖζον εὐκλείας** = μεῖζον ἢ εὐκλεια.—**πρὸς παίδων**, on their part, from their side: cp. *Tr.* 738 τί δ' ἔστιν, ὦ παῖ, πρός γ' ἐμοῦ στυγούμενον; We understand μεῖζον ἄγαλμά ἐστι τῆς ἐκείνων εὐκλείας. —The conjecture **εὐκλείᾳ** is attractive, (*a*) because θάλλω so oft. takes a dat. of respect, as Hes. *Op.* 234 (ἀγαθοῖσι), Pind. *O.* 9. 16 (ἀρεταῖσιν), etc.: (*b*) because the strong sigmatism of the verse is thus modified. But the words πρὸς παίδων confirm εὐκλείας, since with εὐκλείᾳ we should have expected παίδων alone. It is true that πατὴρ θάλλων εὐκλείᾳ could mean 'a father's fame' (cp. 638); but one could not have, πρὸς παίδων τί μεῖζον ἄγαλμα παίδων εὐκλείᾳ θαλλόντων;—Triclinius wrongly joined εὐκλείας ἄγαλμα, thinking of εὐκλείας γέρας (*Ph.* 478) and στέφανον εὐκλείας μέγαν (*Ai.* 465).

705 f. μὴ νυν: cp. 524.—**φόρει**: Ar. *Eq.* 757 λῆμα θούριον φορεῖν: Eur. *Hipp.* 118 σπλάγχνον ἔντονον φέρων. So Shaksp. *Cymb.* 3. 4. 146 'if you could *wear* a mind | Dark as your fortune is': *Caes.* 5. 1. 113 'He *bears* too great a mind.'—**ἦθος** = a way of *thinking*: the inf. depends on it, as on 'do not *think*.' **ὡς φὴς σύ**, your way of speaking, = ὃ σὺ φής: cp. *O. C.* 1124 (n.) καί σοι θεοὶ πόροιεν ὡς ἐγὼ θέλω.—**κοὐδέν**, not **καὶ μηδέν**: it is merely oratio obliqua for ὅτι τοῦτο καὶ οὐδὲν ἄλλο ὀρθῶς ἔχει. The imperative μὴ...φόρει does not affect this: cp. *Ai.* 1085 καὶ μὴ δοκῶμεν δρῶντες ἂν ἡδώμεθα | οὐκ ἀντιτίσειν αὖθις ἂν λυπώμεθα. But καὶ μηδέν could also have stood here, since v. 705 could be regarded as equiv. to, 'do not feel confident that...': see n. on *O. T.* 1455.—**τοῦτο**, antecedent to ὡς φής, emphatically placed: cp. *O. T.* 385.

707 f. μόνος with **φρονεῖν** only.—**ψυχήν**: cp. 176. Theognis 221 ὅστις τοι δοκέει τὸν πλησίον ἴδμεναι οὐδέν, | ἀλλ'

Such is the darkling rumour that spreads in secret. For me, my father, no treasure is so precious as thy welfare. What, indeed, is a nobler ornament for children than a prospering sire's fair fame, or for sire than sons'? Wear not, then, one mood only in thyself; think not that thy word, and thine alone, must be right. For if any man thinks that he alone is wise,—that in speech, or in mind, he hath no peer,—such a soul, when laid open, is ever found empty.

No, though a man be wise, 'tis no shame for him to learn many things, and to bend in season. Seest thou, beside the wintry torrent's course, how the trees that yield to it save every twig, while the stiff-necked perish root and branch? And even thus he who keeps the sheet of his sail

been erased.—**φὴς**] *φὴισ* L.—**ἔχει** L: *ἔχειν* r. **707** **αὐτὸς ἢ**] *αἰ'τῶν εὖ* Priscian 17. 157. **710** *κεἴ τισ εἶ* L: *κεἴ τις ἦ* r (*κἤν τις ἦ* A). **711** **ἄγαν**] L has *γαν* in an erasure: the scribe had written *μανθάν*. **712** *παραρρεῖθροισι* L. **713** *ἐκσωλίζεται* L. **715** **αὔτως**] *οὕτωσ* L, made from *αὕτωσ*.—**ὅστις**] *εἴτισ* L, with *ὁσ* written above

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αὐτὸς μοῦνος ποικίλα δήνε' (devices) *ἔχειν, | κεῖνός γ' ἄφρων ἐστί, νόου βεβλαμμένος ἐσθλοῦ, | ἴσως γὰρ πάντες ποικίλ' ἐπιστάμεθα.* Isocr. or. 3 § 43 joins Theognis, Hesiod and Phocylides as *ἀρίστους...συμβούλους τῷ βίῳ τῷ τῶν ἀνθρώπων*. They were read in schools.

709 **οὗτοι** after the collective **ὅστις**: Xen. *Oec.* 7. 37 *ὃς ἂν κάμνῃ τῶν οἰκετῶν, τούτων σοι ἐπιμελητέον πάντων.*—**διαπτυχθέντες**, when laid open. Cp. Eur. *Hipp.* 984 *τὸ μέντοι πρᾶγμ', ἔχον καλοὺς λόγους, | εἴ τις διαπτύξειεν, οὐ καλὸν τόδε.* *Andr.* 330 *ἔξωθέν εἰσιν οἱ δοκοῦντες εὖ φρονεῖν | λαμπροί, τὰ δ' ἔνδον πᾶσιν ἀνθρώποις ἴσοι.* Also *σκόλιον* no. 7 in Bergk *Poet. Lyr.* (from Athen. 694 C, etc.) *εἴθ' ἑξῆν ὁποῖός τις ἦν ἕκαστος | τὸ στῆθος διελόντ', ἔπειτα τὸν νοῦν | ἐσιδόντα, κλήσαντα πάλιν, | ἄνδρα φίλον νομίζειν ἀδόλῳ φρενί.* The image might be suggested by various objects,—a casket, tables, fruit, or the like.—Cp. Shaks. *Rom.* 3. 2. 83 (of Romeo) 'Was ever book containing such vile matter So fairly bound?'—**κενοί**, *sc. ὄντες*: cp. 471.

710 f. **ἄνδρα**, subject to **μανθάνειν**, as *O. T.* 314 *ἄνδρα δ' ὠφελεῖν κ.τ.λ.*: for the place of **τό**, cp. 723, *Tr.* 65 *σὲ... | τὸ μὴ πυθέσθαι* instead of *τὸ σὲ μὴ πυθέσθαι*.—**κεἰ...ᾖ**: see *O. T.* 198 n.—**τείνειν**, absol., here, like *τείνειν τόξον* or *τείνειν πόδα*, 'to strain the cord too tight,'—to be *over-rigid* in maintaining one's own views. This poet. use should be distinguished from the ordinary intrans. use of *τείνω*, like *tendere*, 'to have a direction,' or 'take one's way' (Xen. *An.* 4. 3. 21 *ἔτεινον ἄνω πρὸς τὸ ὄρος*).

712 **παρὰ ῥείθρ.**: for *ᾱ* before initial *ῥ*, cp. *O. T.* 847 (*ἐμὲ ῥέπον*), *O. C.* 900 *ἀπὸ ῥυτῆρος*.—**χειμάρροις**, here a neut. adj., as Eur. *Tro.* 449 *ὕδατι χειμάρρῳ*: usu. *ὁ χειμάρρους* (*sc. ποταμός*). Tozer, *Geo. Gr.* p. 84: 'The numerous torrents (**χειμάῤῥοι**) are the natural result of the configuration of the country, for the steep limestone mountains have but little of a spongy surface to act as a reservoir for the rain... It is especially at the time of the autumn rains that the greatest floods take place, and the sudden swelling and violent rush of the stream has furnished Homer with some of his finest similes.' (*Il.* 4. 452 ff., 16, 384 ff.: imitated by Verg. *Aen.* 2. 305 ff., 12. 523.)—Antiphanes (*c.* 380 B.C.) parodies these verses (fr. incert. 10: Athen. 22 F).

713 f. **ὑπείκει.** Cp. Babrius *fab.* 36: an oak, torn up by the roots, is being swept down by a boiling torrent, and asks the reeds how they have managed to escape; when a reed (*κάλαμος*) answers;—*σὺ μὲν μαχομένη ταῖς πνοαῖς ἐνικήθης, | ἡμεῖς δὲ καμπτόμεσθα μαλθακῇ γνώμῃ, | κἂν βαιὸν ἡμῶν ἄνεμος ἄκρα κινήσῃ.*—**αὐτόῤῥεμνα** = *αὐτόῤῥιζα, πρόῤῥιζα*; *Il.* 9. 541 *χαμαὶ βάλε δένδρεα μακρὰ | αὐτῆσιν ῥίζῃσι.*

715 **αὔτως**, adv. from *αὐτός* (with 'Aeolic' acc.); see on *O. T.* 931.—**ναός**,

τείνας ὑπείκει μηδέν, ὑπτίοις κάτω
στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.
ἀλλ' εἶκε θυμοῦ καὶ μετάστασιν δίδου.
γνώμη γὰρ εἴ τις κἀπ' ἐμοῦ νεωτέρου
πρόσεστι, φήμ' ἔγωγε πρεσβεύειν πολὺ
φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων·
εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτῃ ῥέπειν,
καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.
ΧΟ. ἄναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,
μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπλᾶ.

by first hand.—ἐγκρατῇ] ἐγκρατεῖ L, with η written above by first hand: ἐγκρατὴς r. **717** τὸ λοιπὸν MSS.: Hermann conject. τὸ πλοῖον.—σέλμασι L. **718** θυμῶι L. So Ald., following Par. A, as usual. But θυμοῦ is in many of the later MSS., including L^2, V, V^3 (first hand), V^4, Aug. b, Dresd. a. See comment.

Doric for νεώς, allowed by tragedy even in iambics, as *Ai.* 872, Aesch. *Th.* 62, Eur. *Med.* 523: though νᾶες (953) and ναῦ occur only in lyrics. So ναός, temple (286), Ἀθάνα, κυναγός, ὁδαγός, ποδαγός (1196): and even in Att. prose λοχαγός, ὑραγός, ξεναγός.—**ἐγκρατῇ**, proleptic: cp. 475 περισκελῆ.—**πόδα**, the sheet: the πόδες were ropes attached to the two lower corners of the sail, whence their name. Eur. *Or.* 706 καὶ ναῦς γάρ, ἐνταθεῖσα πρὸς βίαν ποδί, | ἔβαψεν, ἔστη δ' αὖθις, ἢν χαλᾷ πόδα: a ship dips when strained too hard by the sheet (*i.e.* when the sheet is hauled too taut), but rights again, if one slackens.

716 f. μηδέν, generic (such an one as does not...).—**κάτω στρέψας**, *sc.* ναῦν, easily supplied from ναός: for κάτω, cp. 527: for στρέφω = ἀναστρέφω, *O. C.* 1453. Hermann's **τὸ πλοῖον** for **τὸ λοιπόν** is not only needless, but spoils the force of the phrase: '*thenceforth* voyages,' is an ironical way of saying that the voyage comes to an abrupt end: cp. 311.—**σέλμασιν**, the rowers' benches: thus **ὑπτίοις** vividly suggests the moment of capsizing.

718 εἶκε θυμοῦ, 'cease from wrath,' lit., recede from it. The θυμός is conceived as ground from which he retires; so θυμοῦ περᾶν = 'to *go far in* wrath,' and is contrasted with εἴκειν: *O. T.* 673 στυγνὸς μὲν εἴκων δῆλος εἶ, βαρὺς δ', ὅταν | θυμοῦ περάσῃς. For the gen., cp. *Il.* 4. 509 μηδ' εἴκετε χάρμης | Ἀργείοις: *ib.* 5. 348 εἶκε, Διὸς θύγατερ, πολέμου καὶ δηϊοτῆτος: Her. 2. 80 εἴκουσι τῆς ὁδοῦ: id. 7. 160 ὑπείξομεν τοῦ ἀρχαίου λόγου: Ar. *Ran.* 790 ὑπεχώρησεν αὐτῷ τοῦ θρόνου. Eur. has a somewhat similar phrase, *Hipp.* 900 ὀργῆς δ' ἐξανεὶς κακῆς, ἄναξ | Θησεῦ, τὸ λῷστον σοῖσι βούλευσαι δόμοις, where the sense is, 'having remitted thy wrath,' ἐξανεὶς [σεαυτὸν] ὀργῆς.—**καὶ μετάστασιν δίδου**, 'and concede a change': allow our pleading to change your mood. A change in Creon's mood implies a change in the whole situation. For the notions thus blended in μετάστασιν here, cp. Alexis fr. incert. 46 τῶν μετρίων αἱ μείζονες | λῦπαι ποιοῦσι τῶν φρενῶν μετάστασιν: Andoc. or. 2 § 18 οἴσειν ἔμελλεν...τοῦ τότε παρόντος κακοῦ μετάστασιν.—**δίδου**: a verb oft. used of *concession* to the remonstrance of friends: *Ai.* 483 παῦσαί γε μέντοι καὶ δὸς ἀνδράσιν φίλοις | γνώμης κρατῆσαι: *Tr.* 1117 δός μοι σεαυτόν, μὴ τοσοῦτον ὡς δάκνει | θυμῷ δύσοργος.—Others place a comma or point at **εἶκε**, taking **καί** as = 'also'; 'yield, *also* permitting thy wrath to change' (with δίδους); or 'yield: also permit,' etc. (an asyndeton, with **δίδου**). On this view, either θυμῷ or θυμοῦ is possible. But the fatal objection to it is the weakness of **καί**, whether the 'also' is explained (*a*) as by Campbell (with δίδου) —'if you are angry, be *also* placable'; or (*b*) as by Wecklein (with δίδους)—'it is possible not only to moderate one's passion, but *also* to desist from it,' which implies that he might yield while still angry.—See Appendix.

719 f. εἴ τις γνώμη πρόσεστι καὶ ἀπ' ἐμοῦ ν. (ὄντος), *i.e.*, if I also, younger though I am, can contribute a sound

taut, and never slackens it, upsets his boat, and finishes his voyage with keel uppermost.

Nay, forego thy wrath; permit thyself to change. For if I, a younger man, may offer my thought, it were far best, I ween, that men should be all-wise by nature; but, otherwise—and oft the scale inclines not so—'tis good also to learn from those who speak aright.

CH. Sire, 'tis meet that thou shouldest profit by his words, if he speaks aught in season, and thou, Haemon, by thy father's; for on both parts there hath been wise speech.

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and Appendix. **720** *φὴμ'* L (not *φῆμ'*). **721** *πλέω* L: *πλέων* r. **725** *αὖ τοῦδ'*] *αὐτοῦ δ'* L.—*διπλᾶι* L. (The *ι* is certainly from the first hand.) *διπλᾶ* r. *διπλῆ* Hermann.

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opinion. Cp. *O. C.* 292 *τἀνθυμήματα* | *...τἀπὸ σοῦ*, the thoughts urged on thy part. *El.* 1464 *τελεῖται τἀπ' ἐμοῦ*. For the modest **καί**, cp. *O. T.* 1100 *εἰ χρή τι κἀμὲ...σταθμᾶσθαι*: *Ph.* 192 *εἴπερ κἀγώ τι φρονῶ*.—If **κἀπ'** were taken as *καὶ ἐπί*, it must mean, 'in my case also.' Plat. *Rep.* 475 A *ἐπ' ἐμοῦ λέγειν* (to take me as an instance). In *El.* 1469 I formerly thus took *κἀπ' ἐμοῦ θρήνων τύχῃ*, but now think that there, too, it is *καὶ ἀπό*.—**πρεσβεύειν** = *πρεσβύτατον εἶναι*, to *be* the *best* thing: Eur. *Her.* 45 *οἷσι πρεσβεύει γένος*, whose birth has precedence (=the eldest): cp. *O. T.* 1365 (*πρεσβύτερον*) n.

721 φύναι, should be by nature: Pind. *O.* 9. 107 *τὸ δὲ φυᾷ κράτιστον ἅπαν* (opposed to *διδακταὶ ἀρεταί*).—**πάντ'**, adv.: *Tr.* 338 *τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἐγώ*: *O. T.* 475 n.—The merit of listening to good advice is often thus extolled: Hes. *Op.* 291 *οὗτος μὲν πανάριστος, ὃς αὐτὸς πάντα νοήσῃ* | *ἐσθλὸς δ' αὖ κἀκεῖνος, ὃς εὖ εἰπόντι πίθηται*. Her. 7. 16 *ἴσον ἐκεῖνο, ὦ βασιλεῦ, παρ' ἐμοὶ κέκριται, φρονέειν τε εὖ καὶ τῷ λέγοντι χρηστὰ ἐθέλειν πείθεσθαι*. Cp. Cic. *pro Cluentio* 31: Livy 22. 29.

722 εἰ δ' οὖν, *sc. μὴ ἔφυ τοιοῦτος*. This is better than to suppose that **φιλεῖ γάρ** has changed the form of the sentence (*εἰ δ' οὖν τοῦτο μὴ ταύτῃ ῥέπει*), since this elliptical *εἰ δ' οὖν* was a familiar Attic idiom: see Plat. *Apol.* 34 D *εἰ δή τις ὑμῶν οὕτως ἔχει—οὐκ ἀξιῶ μὲν γὰρ ἔγωγε, εἰ δ' οὖν [sc. οὕτως ἔχει]*—*ἐπιεικῆ ἄν μοι δοκῶ πρὸς τοῦτον λέγειν*: 'If any one of you is so disposed—I do not think that he ought to be so, but *suppose that he is*—I think that I might fairly say to him,' etc. Eur. *Hipp.* 507 *εἴ τοι δοκεῖ σοι, χρῆν μὲν οὔ σ' ἁμαρτάνειν* | *εἰ δ' οὖν [sc. ἥμαρτες], πιθοῦ μοι* ('you ought not to have erred,—but if you *have*'). So, without ellipse, Aesch. *Ag.* 1042 *εἰ δ' οὖν ἀνάγκη τῆσδ' ἐπιρρέποι τύχης*, 'but if one *should* be doomed to slavery' (then worthy masters are best). Eur. fr. 463 *λύπη μὲν ἄτῃ περιπεσεῖν...* | *εἰ δ' οὖν γένοιτο, κ.τ.λ.* Cp. *δ' οὖν* in 688 (n.).—**τοῦτο...ταύτῃ**: cp. *Ai.* 950 *τάδ' ἔστη τῇδε*: Aesch. *P. V.* 511 *οὐ ταῦτα ταύτῃ*. **μή** is generic, going with **ταύτῃ**: in a way other than this.—**ῥέπειν** to incline (as the scale of a balance does): so Plat. *Legg.* 862 D *τῇδε ῥέπειν*, *Tim.* 79 E *ἐκείνῃ ῥέπον* (to incline, or tend, in that direction).

723 *καὶ τὸ τῶν εὖ λεγόντων μανθάνειν καλόν (ἐστι)*: for the place of *εὖ*, cp. 659: for that of *τό*, 710. The simple gen., as *O. T.* 545, etc.

724 f. σέ τ' doubled: cp. 1340, *O. T.* 637.—L's **διπλᾶι** really favours **διπλᾶ** rather than Hermann's **διπλῆ**: for *ι* subscript is oft. wrongly added or omitted (cp. 726 cr. n.); whereas *ῆι* was not likely to become *ᾶι* here. Either word is admissible; but I slightly prefer *διπλᾶ*, for this reason. It is true that the plur. of *διπλοῦς* in poetry usu. = simply 'two' (51, 1232, 1320, *O. T.* 20, 1135). But Soph. has at least one instance of the distributive sense ('two sets'), viz., *O. T.* 1249, where *διπλοῦς* = a twofold brood, *i.e.* Oed., and his children. (I do not add *O. T.* 288 *διπλοῦς* | *πομπούς*, taking it to mean merely 'two,' not 'two sets.') And in Attic prose the distributive use is not rare: thus in Plat. *Legg.* 722 E *διπλοῖ... νάμοι* are not 'two laws,' but 'two sets of laws.' We have, then, good warrant for **διπλᾶ** here as = 'two sets of arguments.'

ΚΡ. οἱ τηλικοίδε καὶ διδαξόμεσθα δὴ
φρονεῖν ὑπ' ἀνδρὸς τηλικοῦδε τὴν φύσιν;
ΑΙ. μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τἄργα σκοπεῖν.
ΚΡ. ἔργον γάρ ἐστι τοὺς ἀκοσμοῦντας σέβειν;
ΑΙ. οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν εἰς τοὺς κακούς.
ΚΡ. οὐχ ἥδε γὰρ τοιᾶδ' ἐπείληπται νόσῳ;
ΑΙ. οὔ φησι Θήβης τῆσδ' ὁμόπτολις λεώς.
ΚΡ. πόλις γὰρ ἡμῖν ἁμὲ χρὴ τάσσειν ἐρεῖ;
ΑΙ. ὁρᾷς τόδ' ὡς εἴρηκας ὡς ἄγαν νέος;
ΚΡ. ἄλλῳ γὰρ ἢ 'μοὶ χρή *με τῆσδ' ἄρχειν χθονός;
ΑΙ. πόλις γὰρ οὐκ ἔσθ' ἥτις ἀνδρός ἐσθ' ἑνός.

726 *οἱ*] In L, the first hand has written *ἦι* above *οἱ*. This was meant to indicate a variant *ἦ*,—the *ι* being added by an error of a frequent kind (cp. 755 *ἦισθ'*). Dindorf wrongly supposed that it was meant to indicate a correction of *διπλᾶι* in 725 into *διπλῆι*. In that case it would have been written over or near *διπλᾶι*, not at the beginning of v. 726.—*διδαξόμεσθα δὴ*] *διδαξόμεσθ' ἃ δεῖ* Semitelos. **728** *μηδὲν τὸ μὴ*] *μηδέν γ' ὃ μὴ* Tournier: *μηδέν γε μὴ* K. Walter. **729** *τἄργα*]

On the other hand, **διπλῆ** is strange (though possible) as='in two ways,' *i.e.* 'on both sides.' It usu. means, 'doubly' (Eur. *Ion* 760 *κεἰ θανεῖν μέλλω διπλῆ*); or 'twice as much' (Plat. *Rep.* 330 c *διπλῆ ἢ οἱ ἄλλοι*). So, here, it would more naturally mean, 'twice over.'

726 f. καὶ with **διδαξ.**, shall we *indeed* be taught: *El.* 385 *ἢ ταῦτα δή με καὶ βεβούλευνται ποιεῖν*; *O. T.* 772 n. For *διδαξ.* as pass., cp. 637.—**δή**, an indignant 'then': the word ends a verse also in 923, *Tr.* 460, *Ph.* 1065, Eur. *Suppl.* 521, *Hipp.* 1093.—**τὴν φύσιν**, birth, and so age; *O. C.* 1295 *ὧν φύσει νεώτερος*.

728 f. μηδέν, *sc.* *διδάσκου*: **τὸ μὴ δίκ.** = *ὃ μὴ δίκαιόν ἐστι*: see on 360 *οὐδὲν...τὸ μέλλον*.—**τὸν χρόνον**, my years: cp. 681.—The change of **τἄργα** into *τοὔργον* (adopted by Nauck) is no gain. The sing. is taken as 'the cause' (which he defends). But he means, 'you should consider, not my age, but my conduct,—my merits': and this is expressed by *τἄργα*, just as in *O. C.* 265 *ὄνομα μόνον δείσαντες· οὐ γὰρ δὴ τό γε | σῶμ' οὐδὲ τἄργα τἀμά*. Cp. Menander fr. incert. 91 *μὴ τοῦτο βλέψῃς, εἰ νεώτερος λέγω, | ἀλλ' εἰ φρονούντων τοὺς λόγους ἀνδρῶν λέγω* (*v. l. φρονοῦντος...ἀνδρός*: Bentley, *φέρω*).

730 ἔργον. Haemon has asked that his *ἔργα* may be considered. Creon asks scornfully, 'Do you consider it an *ἔργον*—something which you can urge in your favour—to be the champion of a rebel?' *ἔργον* would not have been thus used alone, but for the desire to give *τἄργα* a derisive echo. The Attic associations of the word help, however, to explain this use. Thus *ἔργον* meant (*a*) a thing *worth doing*, as Ar. *Lys.* 424 *οὐδὲν ἔργον ἑστάναι*, it is *no use*... (cp. *Ai.* 852); so *οὐδὲν προὔργου ἐστί*, *non operae pretium est:* or (*b*), one's allotted task, as Ar. *Av.* 862, *ἱερεῦ, σὸν ἔργον, θῦε*. So here, without meaning so much as 'achievement' (*El.* 689), it could mean, 'useful act,' 'worthy task.'—**τοὺς ἀκοσμοῦντας**: so *Ph.* 387: cp. above 660, 677.—**σέβειν**, as 511.

731 οὐδ', not even: *O. C.* 1429 (n.) *οὐδ' ἀγγελοῦμεν φλαῦρα*. So far am I from showing honour to evil-doers, that I would not even wish others to do so. Without directly denying that Antigone can be described as *ἀκοσμοῦσα*, he denies that she is *κακή*. This involves the whole question between the divine and the human law.

732 τοιᾶδε...νόσῳ, that of being *κακή*. Others understand, *τῷ εἰς τοὺς κακοὺς εὐσεβεῖν*. But the sense of the dialogue runs thus:—'*C.* Do you approve of honour-

CR. Men of my age—are we indeed to be schooled, then, by men of his?

HAE. In nothing that is not right; but if I am young, thou shouldest look to my merits, not to my years.

CR. Is it a merit to honour the unruly?

HAE. I could wish no one to show respect for evil-doers.

CR. Then is not she tainted with that malady?

HAE. Our Theban folk, with one voice, denies it.

CR. Shall Thebes prescribe to me how I must rule?

HAE. See, there thou hast spoken like a youth indeed.

CR. Am I to rule this land by other judgment than mine own?

HAE. That is no city, which belongs to one man.

τοὔργον Hilberg. **731** οὐδ' ἂν] οὔ τἂν Schneidewin. **734** ἀμὲ] ἄμε L. **735** τόδ'] In L an early hand has changed *o* to *α*. **736** ἄλλωι γὰρ ἢ (*sic*) μοι χρῆ γε L. So (with χρή) most of the later MSS. Dobree's conject., ἄλλῳ γὰρ ἢ 'μοὶ χρῆ με, has been generally received.—Campb. cites ἄλλον γὰρ ἤ με from M[4], = cod. C. 24 sup. in the Ambrosian Library at Milan, a 15th cent. MS. **737** ἀνδρός ἐσθ'] ἀνδρὸσ ἔσθ' L.

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ing law-breakers?—*H.* I should not dream of honouring wrong-doers.—*C.* Is not she, then, a wrong-doer?' Doubtless, Creon could also say,—'Does not she, then, honour wrong-doers (Polyneices)?' Here, however, his point is that *she* is a rebel,—not, that her brother was a traitor.—For the fig. use of *νόσος*, cp. 1052, and n. on 653.—**ἐπείληπται**, attacked, as by a disease: so the act., Thuc. 2. 51 (*ἡ νόσος*) *δὶς...τὸν αὐτὸν...οὐκ ἐπελάμβανε.* (Distinguish the sense of *ἐπίληπτος* in 406.)

733 Θήβης, possessive gen., not gen. with **ὁμόπτολις**, which = 'of the same city': the sense is, 'the united folk of Thebes,' = the whole city, *πάνδημος πόλις* (7). Cp. 693. The epic *πτόλις* is used both in lyr. and in dial. by Aesch. and Eur., but in neither by Soph.

734 ἡμῖν, plur. (instead of *ἐμοί*), combined with the sing. **ἐμέ**: cp. 1194: *Ai.* 1400 *εἰ δὲ μή 'στι σοὶ φίλον | πράσσειν τάδ' ἡμᾶς, εἶμ', ἐπαινέσας τὸ σόν*: *Ph.* 1394 *εἰ σέ γ' ἐν λόγοις | πείσειν δυνησόμεσθα μηδὲν ὧν λέγω* (and *ib.* 1219 ff.): Eur. *H. F.* 858 *ἥλιον μαρτυρόμεσθα δρῶσ' ἃ δρᾶν οὐ βούλομαι*: *Ion* 391 *κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι.*

735 ὡς ἄγαν **νέος**—despite the difference between your age and mine (726).

736 Dobree's με for γε is clearly right; γε would throw a false emphasis on χρή ('Now, *ought* I to rule...?'): the sense requires the stress to fall on **ἄλλῳ ἢ 'μοί.** This dat. 'of interest' does not mean, 'for my own advantage' (or gain), but, 'to my own satisfaction,' *i.e.* 'according to my own views.' Haemon has made light of Creon's protest against dictation from Thebes. Creon rejoins, 'What, am I to rule Thebes in dependence on any other judgment than my own?' In Eur. *Suppl.* 410 Creon's herald says, *πόλις γὰρ ἧς ἐγὼ πάρειμ' ἄπο | ἑνὸς πρὸς ἀνδρός, οὐκ ὄχλῳ, κρατύνεται.*—For **ἐμοί** instead of *ἐμαυτῷ*, cp. Plat. *Gorg.* 474 B *ἐγὼ γὰρ δὴ οἶμαι καὶ ἐμὲ καὶ σὲ...ἡγεῖσθαι.*—Though **χρή γε** is untenable, the dat. is no argument against it: χρή could be absolute, the dat. being still a dat. of interest. There is no certain Attic instance of χρή with dat. In Eur. *Ion* 1317 *τοῖσι δ' ἐνδίκοις | ἱερὰ καθίζειν, ὅστις ἠδικεῖτ'*, *ἐχρῆν*, Dobree's *τοὺς δέ γ' ἐνδίκους* is needless: the sense is, 'in the interest of the just, it was right,' etc. In Lys. or. 28 § 10 *τοῖς ἄρχουσι τοῖς ὑμετέροις ἐπιδείξετε πότερον χρὴ δικαίοις εἶναι*, we should read *δικαίους*, and just afterwards *ὑφελομένους.* Xen. has *δεῖ* with dat. and infin., if the text is sound in *An.* 3. 4. 35.

737 **πόλις γὰρ οὐκ ἔσθ'.** Cp. Arist. *Pol.* 3. 16 *περὶ δὲ τῆς παμβασιλείας καλουμένης,—αὕτη δ' ἐστὶ καθ' ἣν ἄρχει πάντων κατὰ τὴν ἑαυτοῦ βούλησιν ὁ βασιλεύς,—δοκεῖ δέ τισιν οὐδὲ κατὰ φύσιν εἶναι τὸ κύριον ἕνα πάντων εἶναι τῶν πολιτῶν, ὅπου συνέστηκεν ἐξ ὁμοίων ἡ πόλις.* For Plato, the

ΚΡ. οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται;
ΑΙ. καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.
ΚΡ. ὅδ', ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ. 740
ΑΙ. εἴπερ γυνὴ σύ· σοῦ γὰρ οὖν προκήδομαι.
ΚΡ. ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.
ΑΙ. οὐ γὰρ δίκαιά σ' ἐξαμαρτάνονθ' ὁρῶ.
ΚΡ. ἁμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;
ΑΙ. οὐ γὰρ σέβεις, τιμάς γε τὰς θεῶν πατῶν. 745
ΚΡ. ὦ μιαρὸν ἦθος καὶ γυναικὸς ὕστερον.
ΑΙ. οὔ τἂν ἕλοις ἥσσω γε τῶν αἰσχρῶν ἐμέ.
ΚΡ. ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὅδε.
ΑΙ. καὶ σοῦ γε κἀμοῦ, καὶ θεῶν τῶν νερτέρων.

739 καλῶσ· ἐρήμησγ' L: καλῶς γ' ἐρήμης Blaydes. **740** τῇ γυναικὶ] ταῖς γυναιξὶ Tournier. **742** ὦ παγκάκιστε] ὦ παῖ κάκιστε in Plutarch's quotation (*Mor.* 483 c), and so Porson wished to read (*Adv.* 172, Eur. *Or.* 301). **743** ὁρῶ] ὁρῶι L. **745** οὐ] Musgrave conject. εὖ. **747** οὐ κἂν L (meaning, doubtless, οὐκ ἄν, for the κ of οὐκ is oft. thus detached in L, and joined to the next word): οὔ τἂν

τυραννὶς is *ἔσχατον πόλεως νόσημα, Rep.* 544 c. Cic. *de Rep.* 3. 31 *ubi tyrannus est, ibi...dicendum est nullam esse rempublicam.*

738 νομίζεται with gen., as *O. C.* 38 (n.).—In a different sense (and rather with an allusion to demagogues) it is said in *Ph.* 386 *πόλις γὰρ ἔστι πᾶσα τῶν ἠγουμένων* (like *ἔστι τοῦ λέγοντος, O. T.* 917).

739 καλῶς ἐρήμης γ' (L) is much better than *καλῶς γ' ἐρήμης* (Blaydes and Nauck): Soph. often thus adds γε to the emphatic adj., as *El.* 365 *οὐδ' ἂν σύ, σώφρων γ' οὖσα: id.* 518 *θυραίαν γ' οὖσαν: Ph.* 811 *οὐ μήν σ' ἔνορκόν γ' ἀξιῶ θέσθαι.*

740 Though at least one late MS. (Paris E) has *συμμαχεῖν*, it is needless to assume here the same mixed constr. as *Tr.* 1238 *ἀνὴρ δ' ὅδ', ὡς ἔοικεν, οὐ νεμεῖν ἐμοὶ | φθίνοντι μοῖραν.*

741 οὖν, indeed, in fact: cp. 489.—**προκήδομαι**: cp. on *προσκοπεῖν*, 688.

742 ὦ παγκάκιστε: so Heracles to his son Hyllus, *Tr.* 1124. Cp. *O. C.* 743 *πλεῖστον...κάκιστος.*—**διὰ δίκης ἰὼν πατρί**, engaging in controversy with him, bandying arguments with him: Thuc. 6. 60 *ἀρνηθέντι διὰ δίκης ἐλθεῖν*, to deny the charge, and stand a trial. Xen. *An.* 3. 2. 8 *πάλιν αὐτοῖς διὰ φιλίας ἰέναι...διὰ παντὸς πολέμου αὐτοῖς ἰέναι.* So *διὰ μάχης* (Her. 6. 9), *δι' ἔχθρας* (Eur. *Ph.* 479).—Cp. Plut. *Mor.* 483 c (a brother, in a brother's defence, ought to brave the displeasure of parents): *αἱ δὲ ὑπὲρ ἀδελφοῦ παρ' ἀξίαν κακῶς ἀκούοντος ἢ πάσχοντος ἀντιδικίαι καὶ δικαιολογίαι πρὸς αὐτοὺς* (the parents) *ἄμεμπτοι καὶ καλαί· καὶ οὐ φοβητέον ἀκοῦσαι* (to have said to one) *τὸ Σοφόκλειον· ὦ παῖ κάκιστε* (quoting this v.)*...καὶ γὰρ αὐτοῖς ἡ τοιαύτη δίκη* (controversy) *τοῖς ἐλεγχομένοις ποιεῖ τὴν ἧτταν ἡδίω τῆς νίκης.*

744 ἀρχάς, the king's powers or prerogatives, like *κράτη* (60, 166, 173): cp. 177, 797. Cp. Aesch. *Ch.* 864 *ἀρχάς τε πολισσονόμους | πατέρων θ' ἕξει μέγαν ὄλβον* (Orestes). Eur. *I. A.* 343 *ἐπεὶ κατέσχες ἀρχάς* (Agamemnon).

745 οὐ γὰρ σέβεις: '(that plea is void), for,' etc.: *i.e.* '*nay, but* thou dost not...' Creon has asked, 'Do I wrong, when I reverence my royal office?' Haemon answers, 'Nay, there can be no such reverence, when you dishonour the gods.' A king rules by the divine grace. He sins against his own office when he uses his power to infringe the majesty of the gods.—**τιμάς**, esp. sacrifices (as in this case the offerings to the *νέρτεροι*): cp. *O. T.* 909 n.

746 ὦ μιαρόν. In Haemon's last words Creon hears an echo of Antigone's doctrine—that the *θεῶν νόμιμα* rank above the human king's edict (453). Hence **γυναικὸς ὕστερον**, 'inferior to her,' rank-

CR. Is not the city held to be the ruler's?
HAE. Thou wouldst make a good monarch of a desert.
CR. This boy, it seems, is the woman's champion.
HAE. If thou art a woman; indeed, my care is for thee.
CR. Shameless, at open feud with thy father!
HAE. Nay, I see thee offending against justice.
CR. Do I offend, when I respect mine own prerogatives?
HAE. Thou dost not respect them, when thou tramplest on the gods' honours.
CR. O dastard nature, yielding place to a woman!
HAE. Thou wilt never find me yield to baseness.
CR. All thy words, at least, plead for that girl.
HAE. And for thee, and for me, and for the gods below.

Elmsley. [Porson on Eur. *Med.* 863 first pointed to the misunderstood crasis of *τοι* and *ἄν* as a source of MS. error, giving several examples; Elmsley on *Med.* 836 f. first applied the remark to this verse.]—The Aldine, following A and some other MSS., has *οὐκ ἄν γ'*, and Brunck wrote *οὐκ ἄν γ' ἔλοις κρείσσω με* (for *γε*) *τῶν αἰσχρῶν ποτέ.—οὐκ ἂν λάβοις* Nauck. **748** *ὁ γοῦν*] *ὅ γ' οὖν* L.

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ing after her; so *Ai.* 1366, *Ph.* 181. Not, 'unable to resist her influence' (through love), as though it were *γυναικὸς ἧσσον*: a meaning which *ὕστερος* could not have. The general sense is, however, the same, —viz., that he ranks behind a woman, who leads him.

747 'I may be inferior to a woman, but at least you will never find me yielding to base temptations.' It would have been *αἰσχρόν* if he had allowed fear or self-interest to deter him from pleading this cause. (Cp. 509.) Cp. *Tr.* 489 *ἔρωτος...ἥσσων*: fr. 844 *ἥσσων...ὀργῆς.*—**οὔ τἄν** is a certain correction of *οὐκ ἄν* (cp. *O. T.* 1445, 1469: *O. C.* 1351: *Tr.* 279: *Ai.* 456, 534, etc.). Against the weak conjecture **οὐκ ἄν γ'** is the repetition of *γε*: cp. on *O. C.* 387. Where *τἄν* has been corrupted in our MSS., it has most often become *τ' ἄν*, sometimes *γ' ἄν* or *δ' ἄν*. But a change of *οὔ τἄν* into *οὐκ ἄν* would also be easy in writing where, as in that of L, the *κ* of *οὐκ* was often attached to the next word (see cr. n.).—**γε** emphasises the whole phrase, *ἥσσω τῶν αἰσχρῶν*, not *ἥσσω* alone: cp. 648 n.

748 γοῦν: cp. *O. C.* 24 n. To plead *her* cause *is* to be *ἥσσων τῶν αἰσχρῶν*.

749 καὶ σοῦ γε. Creon is concerned, not merely as a king whose city will be punished by the gods, but as a man who is to be saved from incurring guilt.

750—757 Objections have been made to the traditional order of these verses, chiefly in two respects. (1) 755 *εἰ μὴ πατὴρ ἦσθ'* is—it is argued—the strongest thing said by Haemon, and ought therefore to come immediately before Creon's final outburst, *ἀλήθες*; (758). How could it be followed by merely so mild a phrase as *μὴ κώτιλλέ με*?—We may reply:—Haemon says that, *if* Creon were not his father, he *would have* thought him mad. It is to this that *μὴ κώτιλλέ με* refers, meaning, 'Do not seek to deceive me by an affectation of filial deference.' (2) 757 *βούλει λέγειν τι* is too mild a remark—it is said—to form the climax of provocation to Creon's anger. We may reply:—It is in substance, if not in form, such a climax, —for a father who holds that *unquestioning* obedience (640) is a son's first duty. It asserts Haemon's right to maintain his own views against his father's,—*διὰ δίκης λέναι*, as Creon put it (742). The traditional order seems, therefore, to be right.

Three modes of transposition have been proposed. (1) Enger puts 756 and 757 after 749. Then *κώτιλλε* (756) refers to Haemon's plea that he has his father's cause, and that of religion, at heart. We lose nothing by such a transposition; but neither do we gain.

(2) Donner (in his transl., ed. 1863) simply transposed verses 755 and 757, leaving the rest as they stand. For this

ΚΡ. ταύτην ποτ' οὐκ ἔσθ' ὡς ἔτι ζῶσαν γαμεῖς. 750
ΑΙ. ἥδ' οὖν θανεῖται καὶ θανοῦσ' ὀλεῖ τινά.
ΚΡ. ἦ κἀπαπειλῶν ὧδ' ἐπεξέρχει θρασύς;
ΑΙ. τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν;
ΚΡ. κλαίων φρενώσεις, ὢν φρενῶν αὐτὸς κενός.
ΑΙ. εἰ μὴ πατὴρ ἦσθ', εἶπον ἄν σ' οὐκ εὖ φρονεῖν. 755
ΚΡ. γυναικὸς ὢν δούλευμα, μὴ κώτιλλέ με.
ΑΙ. βούλει λέγειν τι καὶ λέγων μηδὲν κλύειν;
ΚΡ. ἄληθες; ἀλλ' οὐ, τόνδ' Ὄλυμπον, ἴσθ' ὅτι,
χαίρων ἐπὶ ψόγοισι δεννάσεις ἐμέ.

750 ποτ'..γαμεῖς.] πότ'..γαμεῖσ; L. **751** ἥδ' οὖν L, and lemma schol.: ἥδ' οὖν vulg.: ἡ δ' οὖν Hartung. Nauck conject. εἰ δ' οὖν. **752** ἦ κἀπαπειλῶν. In L there has been an erasure at the letters απα, which are, however, by an early hand (the first, or S). The first hand had (I think) written ἦ καὶ ἀπειλῶν. For an analogous error cp. *O. C.* 172 cr. n. **755** ἦσθ'] ἦισθ' L. Cp. 726. **757** κλύειν r, λέγειν L.—Wecklein conject. ψέγειν τι καὶ ψέγων μηδὲν

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it may fairly be said that 757 comes very fitly after 754. On the other hand it seems to me that 756 does not aptly follow 757.

(3) Pallis arranges thus:—749, 756, 755, 754, 757, 750—753. Thus κενὰς γνώμας (753) becomes the last sting.—The fact is that, in a stormy altercation, we do not look for a closely logical texture and a delicately graduated *crescendo*. The MS. order is (to my mind) the best; but other arrangements are possible, and would be nearly as good.

750 Creon, instead of replying to v. 749, abruptly repeats his resolve. οὐκ ἔστιν ὡς ταύτην ἔτι ζῶσαν γαμεῖς (fut.) ποτέ, it cannot be that you shall ever wed her while she yet lives; *i.e.* she is to die at once, and can become your bride, if ever, only ἐν Ἅιδου (654). Cp. 1240.—**ὡς** for the more usual ὅπως: so *Ph.* 196 οὐκ ἔσθ' ὡς οὔ.—The strange place of **ποτέ** is explained by the strong emphasis on **ταύτην** ('*her*, at *any* time, it is impossible that thou shouldest wed'). Soph. often admits bold arrangements of words (cp. *O. T.* 1245, 1251: *O. C.* 1428).

751 **ἥδ'** referring to ταύτην (cp. 296 f.). At first sight ἡ δ' is attractive; but that phrase is properly used with the imperat., and has a defiant or scornful tone (*O. T.* 669 ὁ δ' οὖν ἴτω: *Ai.* 961 οἱ δ' οὖν γελώντων: Ar. *Ach.* 186 οἱ δ' οὖν βοώντων). The quiet ἥδ' is more impressive here.—**ὀλεῖ τινά**, *i.e.* ἐμέ: Creon understands him to mean σέ. As vv. 763 f. show, Haemon is resolved not to survive Antigone. But he has no thought of threatening his father's life: his frantic action at v. 1231 was a sudden impulse, instantly followed by remorse (1245). For the sinister τις, cp. *Ai.* 1138 τοῦτ' εἰς ἀνίαν τοὔπος ἔρχεταί τινι. Ar. *Ran.* 552 ff. κακὸν ἥκει τινί...δῶσει τις δίκην. Thuc. 4. 68 εἰ...μὴ πείσεταί τις, αὐτοῦ τὴν μάχην ἔσεσθαι.

752 ἦ ἐπεξέρχει καὶ ἐπαπειλῶν ὧδε θρασύς; Dost thou go the length of e'en threatening so boldly? The participial clause defines the manner of ἐπεξέρχει, and so is practically equiv. to ὥστε καὶ ἐπαπειλεῖν etc. The **καί** here belongs to the partic. (distinguish the composite ἦ καί in question, *O. T.* 368). Eur. *Bacch.* 1346 ἀλλ' ἐπεξέρχει λίαν, (we have erred,) but thou *goest too far* (in vengeance). Cp. *O. C.* 438 τὸν θυμὸν ἐκδραμόντα μοι μείζω κολαστήν.

754 **κλαίων**, as *O. T.* 401, 1152.—**φρενώσεις**, a poet. word, used by Xen. *Mem.* 4. 1. 5 τοὺς ἐπὶ πλούτῳ μέγα φρονοῦντας...ἐφρένου λέγων.

755 **οὐκ εὖ φρονεῖν**, as angrily refusing (754) to hear reason.

756 **δούλευμα**: cp. on 650.—**μὴ κώτιλλέ με**, 'do not seek to cajole me,'—referring to εἰ μὴ πατὴρ ἦσθ', as expressive of filial respect. Creon means, 'do not pretend that you have any of the feelings with which a son ought to regard a father.'

CR. Thou canst never marry her, on this side the grave.
HAE. Then she must die, and in death destroy another.
CR. How! doth thy boldness run to open threats?
HAE. What threat is it, to combat vain resolves?
CR. Thou shalt rue thy witless teaching of wisdom.
HAE. Wert thou not my father, I would have called thee unwise.
CR. Thou woman's slave, use not wheedling speech with me.
HAE. Thou wouldest speak, and then hear no reply?
CR. Sayest thou so? Now, by the heaven above us—be sure of it—thou shalt smart for taunting me in this opprobrious strain.

λέγειν. **758** ἄληθες;] ἀληθέσ; L. (The first hand wrote merely a comma: S added the dot above it.) But in *O. T.* 350 (the only other instance in Soph.) L has ἄληθεσ (though without the note of interrogation). **759** ἐπὶ] Dobree conject. ἔτι: Musgrave, ἐπιψόγοισι.—δεννάσεις] δ' ἐννάσεις L, the δ substituted by S for another letter (λ?). So in *Ai.* 243 L has δ' ἐννάζων: and in Theognis 1211 (Bergk) one MS. has δ' ἔνναζε.

Cp. Theognis 363 εὖ κώτιλλε τὸν ἐχθρόν (cajole)· ὅταν δ' ὑποχείριος ἔλθῃ, | τῖσαί νιν, πρόφασιν μηδεμίαν θέμενος: id. 851 Ζεὺς ἄνδρ' ἐξολέσειεν Ὀλύμπιος, ὅς τὸν ἑταῖρον | μαλθακὰ κωτίλλων ἐξαπατᾶν ἐθέλει.

757 λέγειν...κλύειν; do you wish to speak, and yet not to hear? λέγειν τι has a euphemistic tone ('to say something strong, or harsh'), like δρᾶν τι (*El.* 336), but the τι could hardly be represented in translation without exaggerating it. λέγειν καὶ ἀκούειν was a familiar phrase for fair discussion (Thuc. 4. 22 λέγοντες καὶ ἀκούοντες περὶ ἑκάστου ξυμβήσονται: cp. *O. C.* 189). *El.* 628 πρὸς ὀργὴν ἐκφέρει, μεθεῖσά μοι | λέγειν ἃ χρῄζοιμ', οὐδ' ἐπίστασαι κλύειν: *ib.* 990 ἡ προμηθία | καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος. The words imply a claim of equality, and are also full of scorn: hence Creon's outburst. —Not: 'do you wish to taunt and not to be taunted in return?'—as if κλύειν = 'to have things said to one' (*Ai.* 1322 κλύοντι φλαῦρα συμβαλεῖν ἔπη κακά: *El.* 523 κακῶς δέ σε | λέγω κακῶς κλύουσα πρὸς σέθεν θαμά).

758 ἄληθες; the word which marks that Teiresias can no longer restrain his wrath against Oedipus (*O. T.* 350).—**οὐ τόνδ' Ὅλ.**, without μά: *O. T.* 660, 1088. Cp. *Ai.* 1389 Ὀλύμπου τοῦδ' ὁ πρεσβεύων πατήρ: *O. C.* 1655.—**ἴσθ' ὅτι**, adverbial: cp. 276 n.

759 χαίρων, *impune*, as *O. T.* 363, *Ph.* 1299.—**ἐπὶ ψόγοισι δεννάσεις**, lit., *revile* me with (continual) *censures*: ψόγος is merely censure, fault-finding, not necessarily implying offensive speech (cp. 689). δεννάζω, to reproach or revile: *Ai.* 243 κἀκὰ δεννάζων ῥήματ': [Eur.] *Rhes.* 925 (the Muse speaking of Thamyris) ὃς ἡμῶν πόλλ' ἐδέννασεν τέχνην. So Theogn. 1211 (if the verse be his, and not Anacreon's) μή μ' ἀφελῶς [ἀφίλως?] παίζουσα φίλους δέννᾰζε τοκῆας, alluding to her saying that they had been slaves. Her. 9. 107 παρὰ δὲ τοῖσι Πέρσῃσι γυναικὸς κακίω ἀκοῦσαι δέννος μέγιστός ἐστι. This **ἐπί** with dat. is not merely 'with,' but implies a *continuing strain* of utterance: *El.* 108 ἐπὶ κωκυτῷ τῶνδε πατρῴων | πρὸ θυρῶν ἠχὼ πᾶσι προφωνεῖν: Eur. *Tro.* 315 ἐπὶ δάκρυσι καὶ | γόοισι τὸν θανόντα πατέρα... καταστένουσ' ἔχεις (thou art *ever* lamenting).—Others explain ἐπί as (*a*) 'in addition to,' which implies too sharp a contrast with δεννάσεις, esp. without καί: (*b*) 'with a view to,' *i.e.* 'in order to blame me.' Cp. Eur. *Ph.* 1555 οὐκ ἐπ' ὀνείδεσιν οὐδ' ἐπὶ χάρμασιν | ἀλλ' ὀδύναισι λέγω ('not *for* insult or spiteful joy, but *in* pain'). Here, however, that sense would be weak. —For Dobree's ἔτι, cp. Ar. *Plut.* 64 οὗτοι μὰ τὴν Δήμητρα χαιρήσεις ἔτι. It is plausible, and may be right. But I prefer ἐπὶ ψόγοισι, because (in the sense explained above) it is so fitting when an impatient man breaks off a dialogue which has irritated him throughout.

ἄγετε τὸ μῖσος, ὡς κατ' ὄμματ' αὐτίκα
παρόντι θνήσκῃ πλησία τῷ νυμφίῳ.
ΑΙ. οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξῃς ποτέ,
οὔθ' ἥδ' ὀλεῖται πλησία, σύ τ' οὐδαμὰ
τοὐμὸν προσόψει κρᾶτ' ἐν ὀφθαλμοῖς ὁρῶν,
ὡς τοῖς θέλουσι τῶν φίλων μαίνῃ ξυνών.
ΧΟ. ἀνήρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς·
νοῦς δ' ἐστὶ τηλικοῦτος ἀλγήσας βαρύς.
ΚΡ. δράτω, φρονείτω μεῖζον ἢ κατ' ἄνδρ' ἰών·
τὼ δ' οὖν κόρα τώδ' οὐκ ἀπαλλάξει μόρου.
ΧΟ. ἄμφω γὰρ αὐτὼ καὶ κατακτεῖναι νοεῖς;
ΚΡ. οὐ τήν γε μὴ θιγοῦσαν· εὖ γὰρ οὖν λέγεις.
ΧΟ. μόρῳ δὲ ποίῳ καί σφε βουλεύει κτανεῖν;
ΚΡ. ἄγων ἔρημος ἔνθ' ἂν ᾖ βροτῶν στίβος
κρύψω πετρώδει ζῶσαν ἐν κατώρυχι,

760 ἄγαγε L, ἄγετε r: ἄγ', ἄγε Wecklein. **761** *θνησίκει* L. **763** *οὐδαμὰ*] *οὐδαμᾶι* L. Most of the later MSS. have *οὐδαμᾶ*, but Dresden a *οὐδαμά*, and Vat. *οὐδαμοῦ*. **765** *μαίνῃ*] In L the first hand wrote *μαίνησι*: another early hand, deleting *σ*, wrote *ε* over *α* and *εισ* over *ηι*, thus indicating *μαίνηι* and *μένεις* (or *μενεῖς*) as alternative readings. The later MSS. have *μαίνῃ*, *μένεις*, *μενεῖς*, *μένῃς*, or *μένῃ*. The Schol. knew both *μένῃς* (which he explains first) and *μαίνῃ*.—*ξυνών*. L has *σ* above *ξ* from first hand. **766** *ἀνὴρ* L, *ἀνὴρ* r. **767** *βαρύσ* made

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760 f. ἄγετε. The plur. is addressed to the two *πρόσπολοι* who had ushered the sisters into the house (578, *κομίζετ' εἴσω, δμῶες*). So at 491 the plur. is used, *καλεῖτ'*. And, in general, such orders are usu. given in the plur., or by *τις* with 3rd pers. (as *O. T.* 1069). Cp. 931 *τοῖσιν ἄγουσιν*. This is against Wecklein's **ἄγ', ἄγε**. The objection to L's **ἄγαγε** is not only the sing. number, but also the fact that the 2nd aor. imperat. act. (and midd.) of *ἄγω* does not seem to have been used in Attic.—**τὸ μῖσος**: *Ph.* 991 *ὦ μῖσος* (Odysseus): so *μίσημα*, *στύγος*, *στύγημα*. —**κατ' ὄμματ'**: Xen. *Hier.* 1. 14 *οὐδεὶς... ἐθέλει τυράννου κατ' ὀφθαλμοὺς κατηγορεῖν* ('to his face').—**παρόντι...πλησία.** The accumulation of words for 'presence' marks his vehement anger: cp. Haemon's pleonasm in 764, and *O. T.* 430.

762 ff. ἔμοιγε is placed as if it were to be common to both the clauses (*οὔτε... τε*), but the constr. changes: cp. *El.* 913 *ἀλλ' οὐδὲ μὲν δὴ μητρὸς οὔθ' ὁ νοῦς φιλεῖ | τοιαῦτα πράσσειν οὔτε δρῶσ' ἐλάνθανεν.*— For **οὔτε** followed by **τε** cp. *O. C.* 1397 (n.). —**οὐδαμά**, neut. plur. adv.: this form is required by metre in 830, as *οὐδαμᾶ* (Doric) in 874: L always gives *οὐδαμᾶι*: see on *O. C.* 1104.—**ἐν ὀφθαλμοῖς**, *with* them (the instrumental *ἐν*, 962, 1003, 1201): an epic phrase, *Il.* 1. 587 *ἐν ὀφθαλμοῖσιν ἴδωμαι*, etc.: so oft. *ἐν ὄμμασιν* (*Tr.* 241).

765 ὡς: cp. 643.—**τοῖς θέλουσι**, *i.e.* any who can endure it. Cp. the words of Teiresias, 1087.—Haemon now finally quits the scene. The deuteragonist is thus set free for the parts of the Ἄγγελος and the Ἐξάγγελος.

766 f. ἐξ ὀργῆς ταχύς, in haste *caused by* wrath: cp. *Il.* 7. 111 *μηδ' ἔθελ' ἐξ ἔριδος σεῦ ἀμείμονι φωτὶ μάχεσθαι*, out of mere rivalry.—**βαρύς**, resentful: cp. *O. T.* 673 *βαρὺς δ', ὅταν | θυμοῦ περάσῃς*; so as epith. of *μῆνις* (*O. C.* 1328) and *ὀργή* (*Ph.* 368). The sense of *βαρύ* in 1251 is different.

768 μεῖζον ἢ κατ' ἄνδρα is said in answer to their hint of fear:—let his passion touch the human limit, aye, or overpass it. *O. C.* 598 *τί γὰρ τὸ μεῖζον ἢ κατ' ἄνθρωπον νοσεῖς*; For *ἀνήρ*=*ἄνθρωπος*, *ib.* 567.—**ἰών**: *Ph.* 351 *εἰ τἀπὶ Τροίᾳ πέργαμ'*

Bring forth that hated thing, that she may die forthwith in his presence—before his eyes—at her bridegroom's side!

HAE. No, not at my side—never think it—shall she perish; nor shalt thou ever set eyes more upon my face:—rave, then, with such friends as can endure thee. [*Exit* HAEMON.

CH. The man is gone, O King, in angry haste; a youthful mind, when stung, is fierce.

CR. Let him do, or dream, more than man—good speed to him!—But he shall not save these two girls from their doom.

CH. Dost thou indeed purpose to slay both?

CR. Not her whose hands are pure: thou sayest well.

CH. And by what doom mean'st thou to slay the other?

CR. I will take her where the path is loneliest, and hide her, living, in a rocky vault,

from *βραχύσ* in L. **769** *τάδ'* (*sic*) .. *τάδ'* L: *τὼ δ'* .. *τώδ'* Dindorf.—*μόρου* L: *μόρων* Vat., V⁴. **770** *αὐτὰ* L: *αὐτῶ* Dindorf.—*κατακτανῆναι* (not *κατακτῆναι*) L: *κατακτεῖναι* r. **771** *τήνδε* (from *τῆνδε*) L, with *γ* above *δ* either from the first hand (so Duebner) or from an early corrector. The same hand has written *οι* above *λέγεισ*. Perh. *εὖ γὰρ ἂν λέγοις* was a *v. l.* **773** *ἄγων* .. *στίβοσ*] Semitelos conject. *ἀγκὼν* .. *στίβου*.—*ἔνθ' ἄν* made from *ἔνθα ἄν* in L. **774** *πετρώδη* L with *ει* above *η* from the first hand.

αἱρήσομ' ἰών: *Ai.* 304 *ὅσην κατ' αὐτῶν ὕβριν ἐκτίσαιτ' ἰών*. So here it scornfully suggests some daring enterprise.

769 f. For **δ' οὖν** cp. 688, 722.—**τὼ ...τώδε**: cp. 561 (*τώ*), *O. T.* 1472 (*τοῖν*), *O. C.* 1600 (*τώ*), *El.* 977 (*τώδε τώ*)—all fem.—Attic inscriptions of *c.* 450—320 B.C. present numerous instances of fem. dual *τώ, τοῖν, τούτοιν, οἷν*, but no instance of fem. dual *τά, ταῖν, ταύταιν*, or *αἷν*. (Meisterhans p. 50.) Hitherto the gen. and dat. *ταῖν, ταῖνδε, ταύταιν* have been retained even by those edd. who give *τώ, τώδε*, etc. (cp. *O. T.* 1462, 1504: *O. C.* 445, 859, 1149, 1290, etc.). But, so far as epigraphic evidence goes, the distinction is arbitrary.—**καί** with the whole phrase **κατακτ. νοεῖς** rather than with **κατακτ.** alone (for no minor penalty is in view): cp. 726.

771 θιγοῦσαν: cp. 546.—**γὰρ οὖν**: cp. 489, 741.

772 καί with **βουλεύει**; (her doom having been fixed,) by what fate *do* you purpose to slay her? For *καί* thus following the interrog., cp. 1314. Aesch. *Ag.* 278 *ποίου χρόνου δὲ καὶ πεπόρθηται πόλις*; Eur. *Hec.* 515 *πῶς καὶ νιν ἐξεπράξατ'*;—**σφε**=*αὐτήν*, Antigone: cp. 44 n.

773 ἔνθα=*ἐκεῖσε ἔνθα*, as *O. T.* 796: so *O. C.* 188 *ἄγε...με...* | *ἵν' ἄν* etc. Cp. *Ph.* 486 *μή μ' ἀφῇς* | *ἔρημον οὕτω χωρὶς ἀνθρώπων στίβου*.

774 πετρώδει...ἐν κατώρυχι, 'in a rocky cavern'; schol., *ἐν ὑπογείῳ σπηλαίῳ*. Verse 773 shows that Creon is not yet thinking of any particular spot. And *κατῶρυξ* shows that he is not thinking of some merely natural grotto or cavern. This word, usu. an adj., here a subst., means a cavern, or chamber, excavated by man's hand: cp. Eur. *Hec.* 1002 *χρυσοῦ παλαιαὶ Πριαμιδῶν κατώρυχες*. So the place is described by *κατασκαφής* (891). The *κατῶρυξ* actually used was near the furthest and highest part of the plain, where Polyneices lay (1197). What, then, was the poet's conception? He seems to suppose the existence of tombs artificially constructed in the rocky *πάγοι* (411) which bordered on the Theban plain. In one of these tombs—chosen for the remoteness of its situation (773)—Antigone is to be immured. The general type of sepulchral chamber supposed here can be illustrated from actual remains which have been discovered in Greece: see below on vv. 1216 ff.

φορβῆς τοσοῦτον ὡς ἄγος μόνον προθείς, 775
ὅπως μίασμα πᾶσ' ὑπεκφύγῃ πόλις.
κἀκεῖ τὸν Ἅιδην, ὃν μόνον σέβει θεῶν,
αἰτουμένη που τεύξεται τὸ μὴ θανεῖν,
ἢ γνώσεται γοῦν ἀλλὰ τηνικαῦθ' ὅτι
πόνος περισσός ἐστι τἀν Ἅιδου σέβειν. 780

στρ. ΧΟ. Ἔρως ἀνίκατε μάχαν, Ἔρως, ὃς ἐν κτήμασι πίπτεις,
2 ὃς ἐν μαλακαῖς παρειαῖς νεάνιδος ἐννυχεύεις,

775 ὡς ἄγος μόνον] Blaydes conject. ὅσον ἄγος φεύγειν, and many edd. have adopted ὅσον, while retaining μόνον. (Hartung, ὡς ἄγος φεύγειν.) Dindorf proposed: (1) ἔθος for ἄγος: (2) ὡς ἄγος φεύγειν μόνον | προθείς, ὅπως μίασμ' ὑπεκφύγῃ πόλις: (3) ὡς ἄγος φεύγειν προθείς, deleting v. 776. Wecklein (*Ars Soph. em.* p. 27) suggested τρέπειν for μόνον. **776** ὑπεκφυγηι L: ὑπεκφύγοι r. **778** που] ποῦ L. **779** γοῦν] γ' οὖν L.

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775 ὡς ἄγος μόνον, *sc.* εἶναι, so much as to be barely an expiation; only just enough to avoid the μίασμα. The conjectural change of **ὡς** into **ὅσον** (adopted by several edd.) would be necessary if the indic. ἐστί had to be supplied, since we could not say τοσοῦτον ὡς (instead of ὅσον) ἄγος ἐστί. That change is unnecessary, because it is the inf. εἶναι that is understood. Cp. Xen. *An.* 7. 3 § 22 ὅσον μόνον γεύσασθαι, and see n. on *O. C.* 790 for other instances where the inf. is expressed. The inf. is understood, as here, in Xen. *An.* 7. 8 § 19 ἔχοντες πρόβατα ὅσον θύματα (*sc.* εἶναι): so *ib.* 7. 3 § 20 ἔχων...ὅσον ἐφόδιον.—**ἄγος** was used by Soph. in his lost *Phaedra* to denote ἁγισμα θυσίας (Hesych. 1. 63), *i.e.* 'an expiatory sacrifice' (cp. Aesch. *Eum.* 325 ἁγνισμα φόνου). In Aesch. *Cho.* 154 also ἄγος has been taken as='expiation,' but there it seems rather to be 'pollution.' Cp. the schol. here: ἔθος παλαιόν, ὥστε τὸν βουλόμενον καθειργνύναι τινὰ ἀφοσιοῦσθαι βραχὺ τιθέντα τροφῆς, καὶ ὑπενδουν κάθαρσιν τὸ τοιοῦτο, ἵνα μὴ δοκῶσι λιμῷ ἀναιρεῖν· τοῦτο γὰρ ἀσεβές.—Curtius, *Etym.* 5th ed., § 118, would write ἄγος here. He distinguishes two roots. (1) ἀγ-, ἄγος, 'guilt,' ἐναγής, 'accursed'; Sanskr. *ág-as*, 'vexation,' etc. (2) ἀγ-, ἄγος, 'consecration, sacrifice,' ἅγιος, etc.: Sanskr. *jág*. On the other hand the analogy of *piaculum* suggests that ἄγος might combine the sense of 'expiation' with that of 'pollution.'

Creon's edict had announced that the transgressor would be publicly stoned to death (36). It is to this that the anxious question of the Chorus alludes (772). Creon had already said that Antigone's doom was to be κάκιστος (489). But now, at least, he feels that he cannot inflict such a death on the maiden, his kinswoman. She shall die, not by stoning, but by starvation. The choice is not prompted by cruelty, but simply by the desire to avoid physical violence.

The danger of a μίασμα—to be avoided by a dole of food—has no relation to the special circumstances,—Antigone's royal birth, and the nature of her offence. In the ancient belief, that danger existed whenever a person was put to death by starvation. Two notions were probably blended; (*a*) that, if a little food was given, the death was nature's work, not man's; (*b*) that the νέρτεροι claimed an indemnity for the usual ἐναγίσματα. So the Greeks put Philoctetes ashore on desolate Lemnos, —ῥάκη προθέντες βαιὰ καί τι καὶ βορᾶς | ἐπωφέλημα σμικρόν (*Ph.* 274). So, too, when a Vestal was to be buried alive, the small vault in the Campus Sceleratus was furnished with a couch, a burning lamp, and a small table, on which the dole was placed,—bread, olives, milk, and a jug of water (Plut. *Num.* 10).

776 πᾶσ': cp. on 178. The sense is, 'in order that the whole city may not be defiled' (as it otherwise would be): μίασμ' ὑπεκφύγῃ=μὴ μιανθῇ.

777 ὃν μόνον σέβει. Polyneices had come to destroy the shrines of the θεοὶ

with so much food set forth as piety prescribes, that the city may avoid a public stain. And there, praying to Hades, the only god whom she worships, perchance she will obtain release from death; or else will learn, at last, though late, that it is lost labour to revere the dead. [*Exit* CREON.

CH. Love, unconquered in the fight, Love, who makest havoc of wealth, who keepest thy vigil on the soft cheek of a maiden; Strophe.

780 This v. was accidentally omitted from the text of L, and added in the margin by the first hand. **782** ὃς r, ὅστ' L.—κτήμασι] For the conjectures, see Appendix.

ἐγγενεῖς (199). By honouring him, and Hades (519), she has dishonoured those other gods.

778 τὸ μὴ θανεῖν in acc. with τεύξεται: cp. Aesch. *Ch.* 711 τυγχάνειν τὰ πρόσφορα: *O. C.* 1106 (n.): fr. 824 καὶ τὰ καὶ τὰ τυγχάνων. This comparatively rare constr. has here been influenced by αἰτουμένη: though it is unnecessary to refer the acc. to the partic. only, or to understand, 'will successfully ask.' See, however, Her. 5. 23 τὴν παρὰ Δαρείου αἰτήσας ἔτυχε...δωρεήν: 9. 109 πάντα γὰρ τεύξεσθαι αἰτήσασαν: where, in both instances, the acc. depends on the partic. only.—We could not well take τὸ μὴ θανεῖν here as=ὥστε μὴ θανεῖν (like κωλύω τὸ μὴ ποιεῖν τι).

779 f. ἀλλὰ τηνικαῦτα: cp. 552.—τάν, instead of τοὺς ἐν, Ἅιδου: 659.

781—800 Third stasimon. Strophe 781—790=antistr. 791—800.

After Creon's and Haemon's speeches, the comment of the Chorus was in a neutral tone (724). When Haemon departed in anger, they spoke words implying that allowance must be made for the heat of youth (767). This beautiful ode is in a kindred strain. If Haemon has sinned against great θεσμοί—loyalty to country and to father—at least he is under the influence of a god whom none can withstand.

The pathos of the maiden's fate is heightened by this plea for her lover. When she is led in by the guards, on her way to death, the Chorus avow that pity works with them even as love with Haemon (801—805). A perfect preparation is thus made for the lyric dialogue between the Chorus and Antigone (806—882).

781 ἀνίκατε μάχαν: *Tr.* 441 Ἔρωτι μέν νυν ὅστις ἀνταν ίσταται, | πύκτης ὅπως ἐς χεῖρας, οὐ καλῶς φρονεῖ. Eur. fr. 433 Ἔρωτα, πάντων δυσμαχώτατον θεόν. Plat. *Symp.* 196 D καὶ μὴν εἴς γε ἀνδρίαν Ἔρωτι οὐδὲ Ἄρης ἀνθίσταται· οὐ γὰρ ἔχει Ἔρωτα Ἄρης, ἀλλ' Ἔρως Ἄρη.

782 ἐν κτήμασι πίπτεις, who *fallest upon* men's possessions; who makest havoc of their wealth and fortunes. Cp. *Od.* 24. 526 ἐν δ' ἔπεσον προμάχοις, 'they fell on the fore-fighters': so ἐμπίπτειν is oft. said of the attacks of disease or passion. Love makes men reckless of possessions: it can bring ruin on great houses and proud cities. Sophocles himself has given us the best commentary: see *Tr.* 431, referring to the capture of Oechalia by Heracles, who loved Iolè, the daughter of its king, Eurytus: ὡς ταύτης πόθῳ | πόλις δαμείη πᾶσα, κοὐχ ἡ Λυδία | πέρσειεν αὐτήν, ἀλλ' ὁ τῆσδ' ἔρως φανείς. The same thought is finely expressed by Eur., in a choral ode to Ἔρως, which this passage has certainly helped to inspire (*Hipp.* 525 ff.): Ἔρωτα δέ, τὸν τύραννον ἀνδρῶν, | ...οὐ σεβίζομεν, | πέρθοντα καὶ διὰ πάσας | ἰόντα συμφορᾶς | θνατοῖς, ὅταν ἔλθῃ. Troy was sacked for the sake of Helen,—ἑλέναυς, ἔλανδρος, ἑλέπτολις. Medea betrayed her father's treasure to Jason (cp. Eur. *Med.* 480). The *resistless power* of Love is the central thought of this ode. All that men prize most becomes his prey.—See Appendix.

783 f. ἐν μαλακαῖς παρειαῖς. Ion of Chios (*ap.* Athen. 603 E) describes Soph. as saying, ὡς καλῶς Φρύνιχος (the tragic poet, *flor. c.* 490) ἐποίησεν εἴπας· λάμπει δ' ἐπὶ πορφυρέαις παρῇσι φῶς ἔρωτος. Plut. *Mor.* 760 D σκόπει τοίνυν...τοῖς ἀρηΐοις ἔργοις ὅσον Ἔρως περίεστιν, οὐκ ἀργὸς ὤν, ὡς Εὐριπίδης ἔλεγεν, οὐδὲ ἀστράτευτος, οὐδ' ἐν μαλακαῖσιν [ἐννυχεύ]ων παρειαῖς νεανίδων.—ἐννυχεύεις, keepest thy vigil: perh. here an image suggested by a soldier's night-watch (like Horace's *pulcris excubat in genis*, *sc.* Cupido, *C.*

3 φοιτᾷς δ' ὑπερπόντιος ἔν τ' ἀγρονόμοις αὐλαῖς· 785
4 καί σ' οὔτ' ἀθανάτων φύξιμος οὐδεὶς
5 οὔθ' ἁμερίων *σέ γ' ἀνθρώπων, ὁ δ' ἔχων μέμηνεν. 790

ἀντ. σὺ καὶ δικαίων ἀδίκους φρένας παρασπᾷς ἐπὶ λώβᾳ·
2 σὺ καὶ τόδε νεῖκος ἀνδρῶν ξύναιμον ἔχεις ταράξας·
3 νικᾷ δ' ἐναργὴς βλεφάρων ἵμερος εὐλέκτρου 795
4 νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς

785—790 L divides the vv. thus: *φοιτᾷς δ*— | *τ' ἀγρονόμοις*— | *καί σ'...ἀν|θρώπων...μέμηνεν.* **786** *τ' ἀγρονόμοις*] The first hand in L seems to have written *πατρονόμοις.* **789** *ἐπ' ἀνθρώπων* L. So most of the later MSS., but Campb. cites *ἀπ'* from Vat. (14th cent.). Nauck conject. *σέ γ' ἀνθρώπων*: so also Blaydes (ed. 1859). **790** *ὁ δ'*] *ὅδ'* L. **795** *νικᾷ δ'..εὐλέκτρου.* Two vv. in L, the second

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4. 13. 8); cp. Xen. *An.* 6. 4. 27 *ἐν δὲ τοῖς ὅπλοις ἐνυκτέρευον*, and so *νυκτοφυλακεῖν*. Shaksp. *Rom.* 5. 3. 94 'beauty's ensign yet Is crimson in thy lips and in thy cheeks.' Gray, *Progress of Poesy* 1. 3. 16 'O'er her warm cheek and rising bosom move The bloom of young desire and purple light of love.'

785 f. ὑπερπόντιος: cp. 1301: so *ἐκτόπιος* (*O. T.* 1340), *θαλάσσιος* (*ib.* 1411), *θυραῖος* (*El.* 313), *παράκτιος* (Eur. *I. T.* 1424), etc. So Eur. fr. 434 (Ἔρως) *κἀπὶ πόντον ἔρχεται.* Plut. *Mor.* 760 D quotes an unknown poet, on Ἔρως:—*πῦρ καὶ θάλασσαν καὶ πνοὰς τὰς αἰθέρος | περᾶν ἕτοιμος.* Lucr. 1. 18 (Venus moves) *per maria ac montes fluviosque rapaces Frondiferasque domos avium camposque virentes.* —**ἔν τ' ἀγρ. αὐλαῖς.** *ἀγρόνομοι αὐλαί* = dwellings in *ἀγρὸς νεμόμενος*, pastoral wilds: cp. 349 *ἀγραύλου*: *O. T.* 1103 *πλάκες ἀγρόνομοι*, upland pastures. *El.* 181 *ἀκτὴ βούνομος*, a shore on which oxen are pastured (cp. *O. T.* 26).—Some take the sense to be, 'Love conquers not man only, but fishes and wild beasts'; cp. fr. 856. 9 (Κύπρις) *εἰσέρχεται μὲν ἰχθύων πλωτῷ γένει, | ἔνεστι δ' ἐν χέρσου τετρασκελεῖ γονῇ.* (How could *ὑπερπόντιος* imply a visit to the fish?) Others find a reference to Paris carrying Helen over the Aegean, Aphrodite visiting Anchises in the pastures of Ida, etc. Rather the poet is merely saying, quite generally, how boundless is the range of Love.

787 f. οὔτ' ἀθανάτων: *Tr.* 443 (of Love) *οὔτος γὰρ ἄρχει καὶ θεῶν ὅπως θέλει*: fr. 856. 13 (Κύπρις) *τίν' οὐ παλαίουσ' ἐς τρὶς ἐκβάλλει θεῶν*; Eur. fr. 434 Ἔρως *γὰρ ἄνδρας οὐ μόνους ἐπέρχεται, | οὐδ' αὖ γυναῖκας, ἀλλὰ καὶ θεῶν ἄνω | ψυχὰς χαράσσει.*—**σὲ...φύξιμός ἐστι,** = *σὲ δύναται φεύγειν.* Cp. Aesch. *P. V.* 904 *ὁ πόλεμος ἄπορα πόριμος*: *Ag.* 1090 (*στέγην*) *πολλὰ ξυνίστορα | ...κακά*: Xen. *Cyr.* 3. 3. 9 *ἐπιστήμονες δ' ἦσαν τὰ προσήκοντα*: Isae. or. 5 § 26 *ἔξαρνοί εἰσι τὰ ὡμολογημένα*: [Plat.] *Alcib. II.* 141 D *οἶμαι δέ σε οὐκ ἀνήκοον εἶναι ἔνιά γε...γεγενημένα.* Similarly with a subst., Plat. *Apol.* 18 B *τὰ μετέωρα φροντιστής.*

789 f. σέ γ': for *γε* with the repeated *σε*, cp. *O. T.* 1101, *Ph.* 1116.—The MS. **ἐπ'** could mean only, 'in the case of' (and so, 'among'): a use which is not adequately supported by Aristeid. *Pan.* 1. 96 *μόνῃ τῇ πόλει ἐπὶ τῶν Ἑλληνικῶν*, where he means, 'in the case of' (*i.e.*, 'so far as they are concerned'). Nor could *ἐπ'* be an adverb ('moreover,' *O. T.* 181), as some take it.—**ὁ δ' ἔχων**: Plat. *Phaedr.* 239 C *ἀνὴρ ἔχων ἔρωτα.*

791 f. ἀδίκους proleptic: cp. on 475: *Tr.* 106 *εὐνάζειν ἀδακρύτων βλεφάρων πόθον* (so that they shall not weep).—**παρασπᾷς** (cp. 298), a metaphor from a driver jerking his horses aside out of their course: *El.* 732 (the charioteer) *ἔξω παρασπᾷ* (*sc. τοὺς ἵππους*), pulls them aside, out of the crowd of chariots. The word is fig. again in *O. C.* 1185 *οὐ γάρ σε... παρασπάσει | γνώμης*, pluck thee from thy resolve.

794 ξύναιμον, not *ξυναίμων*, since *νεῖκος-ἀνδρῶν* forms one notion: cp. 862: *El.* 1390 *τοὐμὸν φρενῶν ὄνειρον*: *Ph.* 952 *σχῆμα πέτρας δίπτυλον*: Aesch. *Eum.* 325 *ματρῷον ἄγνισμα...φόνου.*—**ἔχεις** with aor.

thou roamest over the sea, and among the homes of dwellers in the wilds; no immortal can escape thee, nor any among men whose life is for a day; and he to whom thou hast come is mad.

The just themselves have their minds warped by thee to wrong, for their ruin: 'tis thou that hast stirred up this present strife of kinsmen; victorious is the love-kindling light from the eyes of the fair bride; it is a power enthroned in sway beside the eternal Antistrophe.

beginning with *ἵμερος*. **796** *εὐλέκτρου*] In L a letter (perh. *ι*) has been erased between *ε* and *κ*. **797 f.** *πάρεδρος ἐν ἀρχαῖς* MSS. In L the letters *δρ* are in an erasure, from *ργ*. The Schol. notes that some read *παρέδρος*, as Doric for *παρέδρους*. This indicates that he knew no other variant. See comment. and Appendix.

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part.: cp. 22.—**ταράξας**, *excitasti*. Dem. or. 18 § 153 *ἵν' εἰδῆτε ἡλίκα πράγματα ἡ μιαρὰ κεφαλὴ ταράξασα αὕτη δίκην οὐκ ἔδωκεν*. In this sense later prose has also *συνταράττω*.

795 f. ἐναργής, 'clearly seen,' 'present to the lover's sight,' marks the vivid appeal to the senses, in contrast with the invisible and spiritual majesty of the *θεσμοί* which Love overrides. For *ἐναργής* as ='before our eyes,' 'in bodily presence,' cp. *O. C.* 910; *Tr.* 11, 224.—**βλεφάρων-ἵμερος**, love-influence from the eyes, **εὐλέκτρου νύμφας**, of the fair bride. Both genitives are possessive, but *βλεφάρων* goes more closely with *ἵμερος*, denoting the latter's source. Cp. 929: *O. C.* 729 *ὀμμάτων... | φόβον...τῆς ἐμῆς ἐπεισόδου*, fear, shown in your eyes (possess. gen.), of my entrance (objective gen.). In *Phaedr.* 251 B Plato describes *ἵμερος* as the desire infused into the soul by an emanation of beauty (*κάλλους ἀπορροή*) proceeding from the beloved, and received through the eyes of the lover (*διὰ τῶν ὀμμάτων*). So the soul is spoken of (*ib.* E) as *ἐποχετευσαμένη ἵμερον*, 'having refreshed herself with the love-shower' or 'effluence of beauty.' And *ἵμερος* itself receives fanciful derivations, as *ib.* 251 C, *ἐκεῖθεν μέρη ἐπιόντα καὶ ῥέοντα, ἃ δὴ διὰ ταῦτα ἵμερος καλεῖται* (*i.e.* from *ἰέναι μέρη* and *ῥεῖν*): while in *Crat.* 419 E it is explained by *ἱέμενος ῥεῖ*. The real origin of the word is prob. from rt. *ἰς*, 'wish,' whence *ἰότητι*, and *Ἰσ-μήνη*, *Desiderata*. Curt. § 617. So Soph. fr. 161 *ὀμμάτων ἄπο | λόγχας ἵησιν*: 733 *ὀμμάτειος πόθος*: 430 (Hippodameia speaking of Pelops), *τοιάνδ' ἐν ὄψει λίγγα θηρατηρίαν | ἔρωτος, ἀστραπήν τιν' ὀμμάτων, ἔχει* ('such a subduing arrow of love, a lightning from the eyes'): Aesch. *Ag.* 742 *μαλθακὸν ὀμμάτων βέλος, | δηξίθυμον ἔρωτος ἄνθος*: *Suppl.* 1004 *ὄμματος θελκτήριον | τόξευμ' ἔπεμψεν, ἱμέρου νικώμενος*: Eur. *Hipp.* 525 *Ἔρως, Ἔρως δ κατ' ὀμμάτων | στάζεις πόθον, εἰσάγων γλυκεῖαν | ψυχαῖς χάριν οὓς ἐπιστρατεύσῃ* [*i.e.* 'on the eyes' of mortals: better *ὁ...στάζων*, or else *ὃς ἀπ'—.*]—**εὐλέκτρου**, epithet of *Κύπρις* in *Tr.* 515. Cp. *Anthol. P.* 7. 649 *εὐλεγχέος θαλάμου* (happy nuptials).

797 f. πάρεδρος ἐν ἀρχαῖς. I leave these words in the text, without marking them as corrupt, because the case against them is not decisive, while no emendation is certain. But I strongly suspect them. If sound, they mean that the love inspired by the maiden's eyes is a power 'enthroned in sway by the side of the great laws.' The great laws are those 'unwritten' moral laws which most men feel and acknowledge (cp. on 454 f.); here, especially, the law of loyalty to country, the law of obedience to parents. In Haemon's case, love has shown that it is at least of equal force with these *θεσμοί*. For **πάρεδρος**, cp. *O. C.* 1267 *Ζηνὶ σύνθακος θρόνων | Αἰδώς*: *ib.* 1382 *Δίκη ξύνεδρος Ζηνὸς ἀρχαίοις νόμοις*. Pind. *O.* 8. 21 *Διὸς ξενίου πάρεδρος | ...Θέμις*. For **ἐν ἀρχαῖς**, Eur. *Andr.* 699 *σεμνοὶ δ' ἐν ἀρχαῖς ἥμενοι κατὰ πτόλιν*: *Or.* 897 *ὃς ἂν δύνηται πόλεος ἔν τ' ἀρχαῖσιν ᾖ*. Cp. also on 744.

The words answer metrically to *φύξιμος οὐδείς* (788). The first two syllables of *πάρεδρος* therefore represent a resolved long syllable. Pindar affords some instances of such resolution (see Appendix), and there is a probable example below (970 *ἀγχίπολις Ἄρης*, where see n.). But it is rare, and certainly unpleasing. As

5 θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα. 799

νῦν δ' ἤδη 'γὼ καὐτὸς θεσμῶν
ἔξω φέρομαι τάδ' ὁρῶν, ἴσχειν δ'
οὐκέτι πηγὰς δύναμαι δακρύων,
τὸν παγκοίτην ὅθ' ὁρῶ θάλαμον
τήνδ' Ἀντιγόνην ἀνύτουσαν. 805

στρ. α'. AN. ὁρᾶτ' ἔμ', ὦ γᾶς πατρίας πολῖται, τὰν νεάταν ὁδὸν
2 στείχουσαν, νέατον δὲ φέγγος λεύσσουσαν ἀελίου,
3 κοὔποτ' αὖθις· ἀλλά μ' ὁ παγκοίτας Ἄιδας ζῶσαν ἄγει

799 L divides thus: θεσμῶν· ἄμαχος γὰρ ἐμ|παίζει θεὸς Ἀφροδίτα. **800** ἐμπαίζει] Blaydes conject. ἐμπαίει: Herwerden, ἐνστάζει. **804** παγκοίταν L:

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a whole, too, the phrase πάρεδρος ἐν ἀρχαῖς is suspicious. A yet stronger objection is the strangeness of describing the power which is *in conflict with* the θεσμοί as their assessor, or peer, in sway; an expression which would seem appropriate only if that power was working in harmony with them; as when Eur. (*Med.* 843) speaks of σοφίᾳ παρέδρους...ἔρωτας, | παντοίας ἀρετᾶς ξυνεργούς,—'the loves that sit with wisdom, co-workers of all excellence,'—those aspirations of the soul which assist intellectual effort.

The best line of emendation yet suggested is that of Semitelos, who writes **ὥστε πέρα δρᾶν**. He supposes that πέρα δρᾶν became, first, πάρεδρον (ΠΕΡΑΔΡΑΝ—ΠΑΡΕΔΡΟΝ). Then, πάρεδρον θεσμῶν seeming obscure, a marginal gloss ἐν ἀρχαῖς was added. This gloss came into the text, dislodging ὥστε: and πάρεδρον became πάρεδρος, to agree with ἵμερος. The original sense, then, was: 'the ἵμερος prevails, so that one transgresses the great θεσμοί.' Cp. *El.* 1506 ὅστις πέρα πράσσειν γε τῶν νόμων θέλει. This suits, too, the following lines, where the Chorus says, καὐτὸς (*i.e.*, like Haemon) θεσμῶν | ἔξω φέρομαι.—See Appendix.

800 ἐμπαίζει, 'wreaks her will' *in* that contest which **νικᾷ** implies. We find ἐμπαίζω with a dat. (1) of the object, as Her. 4. 134 ἐμπαίζοντας ἡμῖν, 'mocking us': (2) of the sphere, as Ar. *Th.* 975 χοροῖσιν ἐμπαίζει, 'sports in dances.' The ἐν of ἐμπαίζει here might also be explained as (*a*) in the ἵμερος, or the βλέφαρα, *i.e.* by their agency: or (*b*) 'on her victim.' But the interpretation first given appears simpler. (Cp. Vergil's absol. use of 'illudere,' *G.* 1. 181, *Tum variae illudant pestes.*)

801 f. καὐτὸς θεσμῶν ἔξω: *i.e.* like Haemon, I also am moved to rebel against Creon's sentence, and to take Antigone's part.—**φέρομαι**, a proverbial image from the race-course: Ar. *Ran.* 993 μόνον ὅπως | μή σ' ὁ θυμὸς ἁρπάσας | ἐκτὸς οἴσει τῶν ἐλαῶν, because some olives marked the limits of the course at the end of the race-course (schol. *ad loc.*), where the chariots turned, and where the horses were most likely to swerve or bolt. Plat. *Crat.* 414 B οὐ γὰρ ἐπισκοπεῖς με ὥσπερ ἐκτὸς δρόμου φερόμενον, ἐπειδὰν λείου ἐπιλάβωμαι (when I get on smooth ground). Aesch. *P. V.* 883 ἔξω δὲ δρόμου φέρομαι λύσσης | πνεύματι μάργῳ. Eur. *Bacch.* 853 ἔξω δ' ἐλαύνων τοῦ φρονεῖν.—**ἴσχειν δ'**: cp. 817 ἔχουσ': 820 λαχοῦσ', by the rule of continuity (συνάφεια) in anapaestic systems. In lyrics such elision is rarer (see on 350).

803 πηγάς, not, the sources or springs, but the streams, of tears: so *Tr.* 852 ἔρρωγεν παγὰ δακρύων, and oft.: cp. *O. C.* 479, where πηγάς = the water gushing from the bowl. On the other hand in fr. 658 νυκτός...πηγάς = 'the sources of night' (the west).

804 f. παγκοίτην. The question between Doric and Attic forms in tragic anapaests cannot be decided by a rigid rule. It depends on the presence or absence of a lyric character. Thus in 110 f. the Doricisms are justified by the purely lyric stamp of the anapaests. Here, Attic forms are preferable. The lyric strains

laws; for there the goddess Aphrodite is working her unconquerable will.

But now at this sight I also am carried beyond the bounds of loyalty, and can no more keep back the streaming tears, when I see Antigone thus passing to the bridal chamber where all are laid to rest.

Kommos. 1st strophe.

ΑΝ. See me, citizens of my fatherland, setting forth on my last way, looking my last on the sunlight that is for me no more; no, Hades who gives sleep to all leads me living

παγκοίτην Wolff. **809** λεύσουσαν L. **810—816** L divides the vv. thus: κοῦποτ— | Ἄιδας— | τὰν— | ἔγκληρον— | πώ μέ— | ὕμνησεν..νυμφεύσω. **810** παγκοίτας] πάγκοινος Blaydes. **811** Ἄιδας] ἀΐδας L.

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of Antigone are brought into finer relief by the different tone of the choral anapaests. Cp. 822, and see Appendix on 110.—Cp. *O. C.* 1578 (Death) τὸν αἰένυπνον. The word **θάλαμον** here has ref. to its special sense, 'bridal-chamber': cp. 891 νυμφεῖον, 1207 παστάδα. So oft. in epitaphs on the unmarried; *Anthol. P.* 7. 489 (by Sappho) Τιμάδος ἅδε κόνις, τὰν δὴ πρὸ γάμοιο θανοῦσαν | δέξατο Περσεφόνας κυάνεος θάλαμος. Kaibel *Epigrammata* 241 (on two young brothers) οἱ δισσοὶ συνόμαιμοι, ἰὼ ξένε, τῷδ' ὑπὸ τύμβῳ | ἄψαυστοι τέκνων κείμεθα κουριδίων· | Ἱκέσιος κἀγὼ νεαρὰν πληρούμενος ἥβαν | Ἑρμιππος κρυερὸν τόνδ' ἔχομεν θάλαμον.—**ἀνύτουσαν** with acc. of place, as *Ai.* 607 (ἀνύσειν), *O. C.* 1562 (ἐξανύσαι): cp. 231.

806—943 Fourth ἐπεισόδιον. Antigone has now been brought out of the house by two of Creon's servants (οἱ ἄγοντες, 931) who are about to conduct her to her doom. She speaks of her fate to the Chorus, and they seek to comfort her,—while they intimate that she alone is to blame (853, 875). Creon enters (883); and, in obedience to his peremptory command, Antigone is presently led forth to death (943).

The structure of the κομμός (806—882) is as follows. 1st strophe (806—816) = 1st ant. (823—833). A system of choral anapaests (817—822) comes after the strophe, and a similar system (834—838) after the antistrophe.—2nd strophe (839—852) = 2nd ant. (857—871).—3rd str. (853—856) = 3rd ant. (872—875).—An epode forms the close (876—882). See Metrical Analysis.

806 ff. νεάταν...νέατον δέ. In such an epanaphora μέν regularly precedes δέ (as *O. T.* 25, 259; *O. C.* 5, 610, etc.); but there are numerous exceptions in Soph., as *O. C.* 1342 στήσω σ' ἄγων, | στήσω δ' ἐμαυτόν: *Ph.* 633 πάντα λεκτά, πάντα δὲ | τολμητά: *Tr.* 517 τότ' ἦν χερός, ἦν δὲ τόξων πάταγος: *ib.* 1147 κάλει τὸ πᾶν μοι σπέρμα σῶν ὁμαιμόνων, | κάλει δὲ τὴν τάλαιναν Ἀλκμήνην.—**νέατον**, in contrast with αὖθις, is best taken as adv.: Eur. *Tro.* 201 νέατον τεκέων σώματα λεῦσσω: cp. the adv. τελευταῖον (*O. T.* 1183), ἔσχατον (*O. C.* 1550), πανύστατον, etc.—**κοῦποτ' αὖθις**, *sc.* ὀψομένην: *Ai.* 857 Ἥλιον προσεννέπω | πανύστατον δὴ κοὔποτ' αὖθις ὕστερον.—Cp. the passage in Swinburne's *Erechtheus* where the maiden Chthonia, being about to die, speaks with the Chorus of Athenian Elders:—'People, old men of my city, lordly wise and hoar of head, | I, a spouseless bride and crownless, but with garlands of the dead, | From the fruitful light turn silent to my dark unchilded bed.'

810 παγκοίτας = ὁ πάντας κοιμίζων. *Ai.* 831 καλῶ θ' ἅμα | πομπαῖον Ἑρμῆν χθόνιον εὖ με κοιμίσαι. Blaydes conjectures **πάγκοινος**, very plausibly. Cp. *El.* 138 τόν γ' ἐξ Ἀΐδα | παγκοίνου λίμνας. But these points may be noted. (1) Though we have had παγκοίτην so lately as in v. 804, such a repetition is no safe argument for spuriousness: see on 76. (2) The 2nd and 3rd syllables of παγκοίτας = καί νιν in 828, and πάγκοινος therefore gives a more exact correspondence; but this proves nothing, since a spondee and a trochee are equally admissible. (See Metr. Analysis.) (3) παγκοίτας is *here*

τὰν Ἀχέροντος 812
ἀκτάν, οὔθ' ὑμεναίων ἔγκληρον, οὔτ' *ἐπινύμφειός
πώ μέ τις ὕμνος ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

στρ. α'. ΧΟ. οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ' 817
ἐς τόδ' ἀπέρχει κεῦθος νεκύων,
οὔτε φθινάσιν πληγεῖσα νόσοις
οὔτε ξιφέων ἐπίχειρα λαχοῦσ', 820
ἀλλ' αὐτόνομος, ζῶσα μόνη δὴ
θνητῶν Ἀΐδην καταβήσει.

ἀντ. α'. ΑΝ. ἤκουσα δὴ λυγροτάταν ὀλέσθαι τὰν Φρυγίαν ξέναν
Ταντάλου Σιπύλῳ πρὸς ἄκρῳ, τὰν κισσὸς ὡς ἀτενὴς 825

814 ἐπινυμφίδιος MSS. (ἐπὶνυμφίδος Vat.). Dindorf conject. ἐπινύμφειος: Bergk,

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a more expressive epithet than πάγκοινος ('receiving all'): eyes still bright with life and youth are to suffer the ἀτέρμονα νήγρετον ὕπνον.

811 f. ἄγει...ἀκτάν, a rare poet. constr. with ἄγω, as *Ph.* 1175 Τρφάδα γὰν μ' ἡλπισας ἄξειν: Aesch. *Pers.* 861 νόστοι... | εὖ πράσσοντας ἄγον οἴκους (so Porson for ἐς οἴκους). Cp. *O. T.* 178 ἀκτὰν πρὸς ἑσπέρου θεοῦ.

813 ff. οὔθ' ὑμεναίων...οὔτ' ἐπινύμφειος...ὕμνος. The ὑμέναιος has not been sung by friends escorting bride and bridegroom to their home; nor has the ἐπιθαλάμιον been sung in the evening at the door of the bridal chamber. (1) For the procession-song, cp. *Il.* 18. 492 νύμφας δ' ἐκ θαλάμων, δαΐδων ὕπο λαμπομενάων, | ἠγίνεον ἀνὰ ἄστυ· πολὺς δ' ὑμέναιος ὀρώρει. Ar. *Pax* 1332 ff. gives a specimen, with the refrain Ὑμήν, Ὑμέναι' ὦ. Cp. also *Av.* 1736. This was specially called the ἁρμάτειον μέλος (from the carriage conveying the newly-married couple), *Etym. M.* p. 145. (2) As to the ἐπιθαλάμιος (ὕμνος), or ἐπιθαλάμιον (μέλος), sung in the evening, see Phot. *Bibl.* p. 321 καὶ τὰ ἐπιθαλάμια δὲ τοῖς ἄρτι θαλαμευομένοις ἅμα οἱ ἠίθεοι καὶ αἱ παρθένοι ἐπὶ τῶν θαλάμων ᾖδον. Extant specimens are Theocritus *Idyll.* 18 (for Helen and Menelaus), Catullus *Carm.* 61 and 62: for a burlesque, see Lucian *Symp.* 41. The word ὑμέναιος, though more specially denoting the procession-song, was a general term for a γαμήλιον ᾆσμα, and could denote the ἐπιθαλάμιος, in which Ὑμὴν ὦ Ὑμέναιε was the usual refrain (Theocr. 18. 58, Catull. 61. 4 etc.): so Pindar *P.* 3. 17 οὐδὲ παμφώνων ἰαχὰν ὑμεναίων, ἄλικες | οἷα παρθένοι φιλέοισιν ἑταῖραι | ἐσπερίαις ὑποκουρίζεσθ' ἀοιδαῖς: Apollon. Rhod. 4. 1160 νυμφιδίαις ὑμέναιον ἐπὶ προμολῇσιν (threshold) ἄεισον.—**οὔτε...ἔγκληρον,...οὔτε...ὕμνησεν**: we expected οὔτε ὑμνηθεῖσαν: a finite verb is substituted for the second participial clause: cp. 255 f.: *O. C.* 348 πολλὰ μὲν...ἀλωμένη, | πολλοῖσι δ' ἠγεῖται, with n. there on 351.

ἐπινύμφειος, Dindorf's correction of **ἐπινυμφίδιος**, is strongly supported by these facts. (1) In *O. C.* 1088 Soph. certainly used ἐπινικείῳ instead of the usual ἐπινικίῳ. Cp. above, 358, ἐναίθρεια. (2) In Aesch. *Cho.* 334 ἐπιτύμβιος (restored with certainty by Herm.) had been corrupted into ἐπιτυμβίδιος. Bergk's **ἐπὶ νυμφείοις** ('for crown of nuptials') is quite possible (cp. n. on 568); but an epithet for ὕμνος is decidedly preferable here. Bergk relies on the schol., λείπει θύραις ἢ κοίταις, which suggests that the Schol. read ἐπὶ νυμφιδίοις (or νυμφείοις); but, if this were so, the fact would have little weight. The corruption would have been easy.—Herm. Schütz defends **ἐπινυμφίδιος** as metrically possible. But, though it is possible that a logaoedic dactyl might replace a spondee here, the latter is at least better suited to the grave and mournful rhythm. The antistrophic verse (831) ends with παγκλαύτοις. So v. 816 ends with νυμφεύσω, and 833 with κατευνάζει.

816 Ἀχέροντι νυμφεύσω: cp. on 654.

to Acheron's shore; who have had no portion in the chant that brings the bride, nor hath any song been mine for the crowning of bridals; whom the lord of the Dark Lake shall wed.

CH. Glorious, therefore, and with praise, thou departest to that deep place of the dead: wasting sickness hath not smitten thee; thou hast not found the wages of the sword; no, mistress of thine own fate, and still alive, thou shalt pass to Hades, as no other of mortal kind hath passed.

AN. I have heard in other days how dread a doom befell our Phrygian guest, the daughter of Tantalus, on the Sipylian heights; how, like clinging ivy, 1st antistrophe.

ἐπὶ νυμφείοις: Semitelos, *ἐπὶ νυμφείαις*, with *εὐναῖς* for *ὕμνος*. **819** *φθινάσι* L. **822** *θνατῶν ἀΐδαν* L. Dindorf writes *'Αΐδην*: others, *"Αιδην*.

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820 ξιφέων (possessive gen.) **ἐπίχειρα**, 'the wages of swords,' *i.e.* the reward of strife with the sword,—viz. a violent death. The gen. after *ἐπίχειρα* always denotes that *for which* the reward is given, as Aesch. *P. V.* 318 *ὑψηγόρου | γλώσσης*, Ar. *Vesp.* 581 *ταύτης* (*sc. τῆς δίκης*), Plat. *Rep.* 608 C *ἀρετῆς*, [Dem.] *Epist.* p. 1484. 4 *τῶν ... πεπονημένων*. Here, *ξιφέων* can hardly be a subjective gen., 'the reward which the sword *gives*'; though the meaning is the same. The ironical sense of *ἐπίχειρα* occurs in Attic prose as well as verse; Antiphon or. 1 § 20 *ἡ μὲν διακονήσασα* (in the murder) *ἔχει τὰ ἐπίχειρα ὧν ἀξία ἦν* (torture and death). Cp. *El.* 1382 *τάπιτίμια | τῆς δυσσεβείας*. **ξιφέων** might be poet. plur. for sing., as in Eur. *Andr.* 812 *ἔκ τε δεξιᾶς | ξίφη καθαρπάζουσιν*, and *Or.* 1398 (cp. *σκῆπτρα*, etc.); but it is rather an ordinary plural.

821 f. αὐτόνομος, *i.e.* of your own free will. No one constrained her to do the act for which she suffers. She knew that death would be the consequence, and she chose it. The word is fitting, since she has set her laws (the *θεῶν νόμιμα*) above Creon's. The implied contrast is with the helpless victims of disease or of war.—The word could not mean, 'by an ordinance *peculiar to your case*,' *i.e.* 'by the unique doom of a living death.' —**δή** strengthens **μόνη**, as *Tr.* 1063.—**'Αΐδην** seems preferable to **"Αιδην** in the paroemiac. Cp. on 804.—Acc. of motion, like *δόμους στείχειν* (*O. C.* 643).

823 ff. ἥκουσα δή. The Chorus has said, 'No mortal's fate was ever like thine.' She continues: 'I have heard before now (*δή*) how Niobe perished,—by a doom like mine.' To which the Chorus reply that Niobe was not a mere mortal (834).—The Theban princess remembers the fate of the Theban queen. Niobe, daughter of Tantalus, married Amphion, king of Thebes. She vaunted that she had borne many children, while Leto had borne only two. Wherefore those two, Apollo and Artemis, slew all her sons and daughters,—at Thebes, as said the Theban story; but Niobe returned to her old home at Mount Sipylus, and was there turned to stone. (Ovid, *Met.* 6. 310, represents her as carried to Sipylus after the change.) *Νιόβη* was the title of lost plays by Aesch. and Soph.—**λυγροτάταν**, adverbial: cp. 305 (*ὅρκιος*): *Ai.* 966 *ἐμοὶ πικρὸς τέθνηκεν*.—**ξέναν**, in relation to Thebes; the foreign wife of the Theban king. Pindar wrote a *παιάν* on Niobe's marriage, and said that the Lydian *ἁρμονία* was first used at Thebes on that occasion. (Plut. *de Mus.* 15.)

825 Ταντάλου, gen. of parentage: cp. 486, *Ai.* 172 *Διὸς Ἄρτεμις*: 952 *Ζηνὸς ἡ δεινὴ θεός*. Tantalus, son of Zeus, had his royal seat on Mount Sipylus, which belonged to Phrygia in the older and larger sense of that term. In Aesch. *Νιόβη* (fr. 153) he describes his realm as extending 'twelve days journey' from Sipylus westward to Ida.

Σιπύλῳ. Mount Sipylus is in the country once called Maeonia, and after-

3 πετραία βλάστα δάμασεν· καί νιν * ὄμβροι τακομέναν,
4 ὡς φάτις ἀνδρῶν,
5 χιών τ' οὐδαμὰ λείπει, τέγγει δ' ὑπ' ὀφρύσι παγ-
κλαύτοις 830
6 δειράδας· ᾗ με δαίμων ὁμοιοτάταν κατευνάζει.

827 ff. L divides the vv. thus: *πετραία*— | *ὄμβρῳ*— | *ὡς φάτις*— | *τάκει (τέγγει)*— | *δειράδας*— | *δαίμων . . κατευνάζει.* **828** *ὄμβρῳ* MSS. *ὄμβροι* Musgrave, which most edd. have received. Nauck, keeping *ὄμβρῳ*, changes *χιών τ'* in 830 to *αἰὼν*

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wards Lydia. It is a branch of the Tmolus range (N. of which stood Sardis), and extends in a N.W. direction to the Hermus. Magnesia 'ad Sipylum' was on that river's left bank. From a remote age volcanic forces were active in this region, known to the Greeks as the *κατακεκαυμένη*. Cp. Arist. *Meteor.* 2. 8 *γενομένου σεισμοῦ τὰ περὶ Σίπυλον ἀνετράπη*. A city called Tantalis, once situated at Sipylus, was said to have perished by an earthquake, which made a lake. Tantalus, like Niobe, is a type of prosperity plunged by *ὕβρις* into misery. Here, as in the case of Sodom and Gomorrah, some physical catastrophe was at the root of the tradition.—See on 831.

826 f. ἀτενής, prop. 'strained,' 'intent' (*e.g.* *ἀτενὴς ὄψις*), or 'intense' (as *ἀτενεῖς ὀργαί*): here it denotes the close embrace of the ivy. Cp. *hederae sequaces* (Persius *prol.*).—**πετραία βλάστα δάμασεν,** the 'growth of stone' (the process of petrifaction) 'subdued her,' *i.e.* passed gradually over her whole form: cp. Ovid, *Met.* 6. 301: Orba resedit | Exanimes inter natos, natasque, virumque, | Diriguitque malis. Nullos movet aura capillos. | In vultu color est sine sanguine: lumina maestis | Stant immota genis: nihil est in imagine vivi. | Ipsa quoque interius cum duro lingua palato | Congelat, et venae desistunt posse moveri. | Nec flecti cervix, nec bracchia reddere gestus, | Nec pes ire potest: intra quoque viscera saxumst. For **αἱ** in *πετραία*, cp. 1310 n.

828 ff. καί νιν ὄμβροι, κ.τ.λ. The poet is thinking of Niobe's petrified form among the lonely mountain-crags (*Il.* 24. 614 *νῦν δέ που ἐν πέτρῃσιν, ἐν οὔρεσιν οἰοπόλοισιν, | ἐν Σιπύλῳ*). 'The rain and the snow never leave her, as she pines with grief': *i.e.* she is amid the storms that visit snow-crowned Sipylus throughout the year. By these words the poet wishes to call up a general image of bleak and storm-beaten solitude. Niobe's own weeping is then described by **τέγγει δ'**, etc. Now, if we kept the MS. **ὄμβρῳ**, that dat. would go closely with **τακομέναν**: 'as she melts, flows down, with rain' (or 'with water'), 'the snow never leaves her.' Thus **τέγγει ...δειράδας** would be anticipated, and in a prosaic manner; viz., by words suggesting that the appearance of weeping is due to water trickling down the rock. This is the true reason for preferring **ὄμβροι** to **ὄμβρῳ**. It is no argument against *ὄμβρῳ* that *χιών τ'* would answer to *τέγγει θ'* (for *τε* irregularly placed, cp. *O. T.* 258 n.). With *ὄμβροι*, *θ'* could still follow *τέγγει*, but *δ'* is better.—For the constr. *ὄμβροι...χιών τ'* **οὐ λείπει** (verb agreeing in number with nearest subject) cp. 1132 f.: *O. C.* 7 *στέργειν γὰρ αἱ πάθαι με χὠ χρόνος ξυνών | μακρὸς διδάσκει* (n.). —**χιών** is taken by Wecklein as='snow-water' (Eiswasser). The only passage which seems to favour that sense is Eur. *Tro.* 1066 *Ἰδαῖα...νάπη | χιόνι κατάρυτα ποταμίᾳ*, but there the adj. makes the difference: 'snow carried down streams' can be only 'snow-water.' In *Andr.* 215 *Θρήκην χιόνι τὴν κατάρρυτον* means merely, 'on which snow falls thickly.' Cp. Quintus Smyrnaeus 1. 293 *ὑπαὶ Σιπύλῳ νιφόεντι.*—**οὐδαμά**: cp. 763.

831 τέγγει δ' ὑπ' ὀφρύσι...δειράδας. Though *ὀφρύς* and *δειράς* could be said of a mountain, Soph. is here thinking simply of the human form. *παγκλαύτους* (L) might be proleptic (cp. n. on *ἀδίκους*, 791), but *παγκλαύτοις* is better, since *ὀφρύσι* seems to need an epithet.

The Niobe of Sipylus has usually been identified with a colossal rock-image on the N. side of the range. It is rudely carved in relief, within a rectangular niche on the face of a limestone cliff, and re-

the growth of stone subdued her; and the rains fail not, as men tell, from her wasting form, nor fails the snow, while beneath her weeping lids the tears bedew her bosom; and most like to hers is the fate that brings me to my rest.

(without τ'). He would, however, prefer οἴκτῳ to ὄμβρῳ. **830** οὐδαμὰ] οὐδαμᾶι L. **831** τάκει θ' L: τέγγει θ' r. δ' for θ' Bothe.—παγκλαύτουσ L: παγκλαύτοις or παγκλαύστοις r.

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presents a woman seated on a throne. (See Stark, *Niobe*, pl. 1, Leips. 1863: cp. Baumeister, *Denkm.* p. 1029). Prof. W. M. Ramsay, however, holds that this image is the 'very ancient' ἄγαλμα of Cybele mentioned by Paus. 3. 22. 4. In two respects it differs from the ancient accounts of the Niobe (quoted below): (*a*) it does not 'weep,'—for the rain-water drops from the front of the niche, clear of the figure; and (*b*) the likeness to a human form grows, instead of vanishing, as one approaches. (*Journ. Hellen. Studies* III. 61 ff., 1882.) This has been confirmed by another traveller, Herr Schweisthal (as reported in the *Berl. Phil. Wochenschr.*, May 28, 1887, p. 704). He finds the true Niobe at no great distance from the Cybele, but nearer Magnesia, and in the vicinity of a stream (the Jarikkaia) which Humann, in his 'Excursion into Sipylus' (1881), had already identified with the Achelous of *Il.* 24. 616. It is a natural phenomenon,—the semblance—as seen from a distance—of a draped woman, seated high on the rocks; she looks towards the right, and lifts her right arm, as if in lament.

The best ancient description is by a poet whose native place was in that neighbourhood,—Quintus Smyrnaeus (1. 293—306):—'Her streaming tears still fall from the heights of the rugged cliff; and in sympathy with her the sounding waters of the Hermus make lament, and the lofty peaks of Sipylus, over which the mist that shepherds dread floats evermore. A great marvel is she to passers by, because she is like a sorrowful woman, who mourns some cruel grief, and weeps without stint. Such verily seems the figure, when thou gazest at it from afar; but when thou drawest near, lo, 'tis but a sheer rock, a cliff of Sipylus' (*φαίνεται αἰπήεσσα πέτρη, Σιπύλοιό τ' ἀπορρώξ*).

Nonnus was thinking of the effect *from the road*, when he wrote (2. 160), *ἔσσομαι ὡς Νιόβη καὶ ἐγὼ λίθος, ὄφρα καὶ αὐτὴν | λαΐνέην στενάχουσαν ἐποικτείρωσιν ὁδῖται.* Pausanias, too, says that, at a certain distance from the cliff, *δεδακρυμένην δόξεις ὁρᾶν καὶ κατηφῆ γυναῖκα*, but that the illusion vanishes on a nearer approach (1. 21 § 3).

833 ὁμοιοτάταν, because the stone into which Niobe was changed may be likened to Antigone's rocky tomb: cp. *El.* 150 *ὦ παντλάμων Νιόβα, σὲ δ' ἔγωγε νέμω θεόν, | ἅτ' ἐν τάφῳ πετραίῳ | αἰαῖ δακρύεις.*—The Niobe in the Uffizi Gallery at Florence will occur to many as offering an ideal type of majestic sorrow and beauty not unworthy to be associated with Antigone, and yet suggesting a contrast no less than a resemblance; the contrast between the desolate mother, and the maiden who is going to join those whom she loves (897); between pride steadfast under divine anger, and the piety that has dared to offend man.

834—838 ἀλλὰ ... θανοῦσαν. The Chorus desire to console Antigone. There is no element of reproof in their words here. She has likened herself to Niobe. 'And yet Niobe'—the Chorus say—'was a goddess, while thou art a mortal. But (**καίτοι**) it will be a great glory for thy memory that thy fate was as the fate of a goddess, in life and in death.' 'In life' (**ζῶσαν**), and not only in death (**θανοῦσαν**), because Niobe, like Antigone, was in the fulness of her vitality when she met her doom. The moments of life through which Antigone is now passing are like the moments through which Niobe passed as she felt the beginning of the change into stone.—Why does Antigone rejoin, **οἴμοι γελῶμαι**? Because her thought had been, 'my doom is terrible and miserable as Niobe's'; but the Chorus had answered, 'It is indeed glorious for thee to be as Niobe.' She had looked for present pity. They had comforted her with the hope of posthumous fame. —See Appendix.

σίστ. β'. ΧΟ. ἀλλὰ θεός τοι καὶ θεογεννής,
ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς. 835
καίτοι φθιμένῃ μέγα κἀκοῦσαι
τοῖς ἰσοθέοις *σύγκληρα λαχεῖν
ζῶσαν καὶ ἔπειτα θανοῦσαν.

στρ. β'. ΑΝ. οἴμοι γελῶμαι. τί με, πρὸς θεῶν πατρῴων,
2 οὐκ *οἰχομέναν ὑβρίζεις, ἀλλ' ἐπίφαντον; 840
3 ὦ πόλις, ὦ πόλεως πολυκτήμονες ἄνδρες·
4 ἰὼ Διρκαῖαι κρῆναι
5 Θήβας τ' εὐαρμάτου ἄλσος, ἔμπας ξυμμάρτυρας ὔμμ'
ἐπικτῶμαι, 845
6 οἷα φίλων ἄκλαυτος, οἷοις νόμοις

834 *θεογγεννήσ* L (not *θεογενής*, as Campb. gives it): the latter MSS. vary between *θεογεννής* and *θεογενής*. Wieseler conject. *θειογενής*: M. Schmidt, *καὶ θεῶν γέννημ'*: Nauck, *θείου τε γένους* (and formerly *καὶ θεοῦ γέννης*). **835** *θνητογεννεῖσ* L. **836** *φθιμένα* L, with *ω* above *α* from the first hand. *φθιμένᾳ* or *φθιμέναν* r.—*μέγ' ἀκοῦσαι* L: *μέγα κἀκοῦσαι* Seyffert: *μέγα τἀκοῦσαι* Wecklein. **837** *τοῖσ ἰσοθέοισ ἔγκληρα λαχεῖν* L.—*τοῖσι θεοῖσι σύγκληρα λαχεῖν* Nauck (*σύγκληρα* Schaefer). **838** *ζῶσαν . . θανοῦσαν*. L has this v., which is also in most of the later MSS.; but it is omitted by A, and consequently by the Aldine. Dindorf and others

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834 θεός, *sc.* *ἐκείνη μέν ἐστι* (cp. 948). The absence of a pron., to balance *ἡμεῖς*, is unusual, but it is easy to carry on the subject of *τέγγει* in 831. Niobe is of divine race, since her father was the son of Zeus, and her mother the Pleiad Taygetè (or Dionè, one of the Hyades). So in Aesch. *Νιόβη* (fr. 157) her family is described as *οἱ θεῶν ἀγχίσποροι* (near kin), *...κοὔπω νιν ἐξίτηλον αἶμα δαιμόνων.*—**θεογεννής**, god-begotten. The peculiarity is that the word is formed directly from *γέννα*, and not from the stem of the pass. aor. in use: *i.e.*, we should expect *θεογέννητος*. But Pindar could coin *θεότιμος* (*I.* 5. 13) as = *θεοτίμητος*. Why, then, should not a poet coin *θεογεννής* as = *θεογέννητος*? It is of little moment that the extant classical literature happens to present no strictly parallel compound with *γέννα* (*παντογεννής* and *πρωτογεννής* being late Byzantine). **θειογενής** occurs in *Orac. Sibyll.* (5. 261), but is not classical. The Schol.'s paraphrase, *θειοτέρου γένους τυγχάνουσα*, is no token (as some fancy) that he read a gen., such as *θείου τε γένους*.

836 καίτοι has an illative force, introducing the next step in the reasoning: cp. 949, *O. T.* 855.—L's *φθιμένα* should prob. be **φθιμένῃ** (see on *παγκοίτην* 804). The variant *φθιμένῳ* (noted in L) is warrantable as the masc. of general statement (cp. 463): but it would be extremely harsh, when *ζῶσαν...θανοῦσαν* refers to the same person.—**κἀκοῦσαι**, 'e'en to have it said of her' (*καί* meaning, 'even if there is no other comfort'). This seems a little more expressive than *τἀκοῦσαι* (Wecklein), and also slightly more probable palaeographically (cp. *O. C.* 172 cr. n.). The MS. **μέγ' ἀκοῦσαι** is certainly wrong, since a paroemiac could not begin a new sentence. For *ἀκούω* (= *λέγομαι*, *audio*) with inf., cp. Her. 3. 131 *Ἀργεῖοι ἤκουον μουσικὴν εἶναι Ἑλλήνων πρῶτοι.*

837 τοῖς ἰσοθέοις σύγκληρα, a lot shared by demigods. Plut. *Mor.* 103 F *χρὴ γὰρ οὐ μόνον ἑαυτὸν εἰδέναι θνητὸν ὄντα τὴν φύσιν, ἀλλὰ καὶ ὅτι θνητῷ σύγκληρός ἐστι βίῳ καὶ πράγμασι ῥᾳδίως μεθιστα-μένοις πρὸς τοὐναντίον*: *i.e.* that one *shares the lot* of humanity at large.—The decisive objection to the MS. reading **ἔγκληρα** is the sense of the adj.; for *ἔγκληρος* always means either (1) act., having a share in, as Eur. *I. T.* 682 *ἔγκληρον... κασιγνήτην*, 'heiress,' = *ἐπίκληρον*, and so

CH. Yet she was a goddess, thou knowest, and born of gods; we are mortals, and of mortal race. But 'tis great renown for a woman who hath perished that she should have shared the doom of the godlike, in her life, and afterward in death.

AN. Ah, I am mocked! In the name of our fathers' gods, can ye not wait till I am gone,—must ye taunt me to my face, O my city, and ye, her wealthy sons? Ah, fount of Dircè, and thou holy ground of Thebè whose chariots are many; ye, at least, will bear me witness, in what sort, unwept of friends, and by what laws 2nd strophe.

reject it. But M. Seyffert defends it, and among recent edd. who retain it are Bellermann, Nauck, Wecklein, Pallis, Semitelos. **840** *ὀλομέναν* L: *ὀλλυμέναν* r. *οὐλομέναν* Triclinius. *οἰχομέναν* J. F. Martin and Wunder. **843** *πολυκτήμονος* Nauck. **844 ff.** *Διρκαῖαι κρῆναι*] *Διρκαῖαι καὶ κρῆναι* L (by dittographia).—L divides the vv. thus: *ἰὼ— | Θήβασσ' | ξυμμάρτυρας— | οἷα— | πρὸς ἔργμα—ἔρ|χομαι—ποταινίου.* **846** *ὔμμ'*] *ὔμμ'* L.—*ἐπικτῶμαι*] In the marg. of L, *γρ. ἐπιβῶμαι* (by S). Bergk reads *ὔμμ' ἐπιβῶμαι* with *δύσμορα* for *δυσμόρῳ* in 865: Blaydes, *ὑμᾶς ἐπιβῶμαι*, with *δυσδαίμονι ἰδ.*—Musgrave conject. *ἔτι κτῶμαι.*

Hipp. 1011: or (2) pass., included in one's *κλῆρος*, as *H. F.* 468 *ἔγκληρα πεδία .. κεκτημένος* ('by inheritance'). Here, *ἔγκληρα* was perh. partly due to a reminiscence of *ἔγκληρον* in 814.—The change of **τοῖς ἰσοθέοις** into **τοῖσι θεοῖσιν**, though easy, is needless. The epic *ῐ̄* of *ἰσόθεος* might well be allowed in tragic lyrics or anapaests, like the *ᾰ̄* of *ἀθάνατος* (cp. 339 n.): and Aesch. once uses it, *Pers.* 80 *ἰσόθεος φώς*. [But *ἰσόθεος* has *ῐ* in Eur. *Tro.* 1169, *I. A.* 626 (dial.), as *ἰσόνειρον* has in Aesch. *P. V.* 547.] Note that the MS. **τοῖς ἰσοθέοις ἔγκληρα** would have arisen more easily from ΤΟΙΣΙΣΟΘΕΟΙΣΣΥΓΚΛΗΡΑ than from ΤΟΙΣΙΘΕΟΙΣΙΝΣΥΓΚΛΗΡΑ.

838 ζῶσαν...θανοῦσαν. The constr., *φθιμένη μέγα ἐστίν, ἀκοῦσαι ζῶσαν σύγκληρα λαχεῖν* (instead of *ζώσῃ*), is not rare: cp. Xen. *An.* 1. 2 § 1 *Ξενίᾳ τῷ Ἀρκάδι ἦκειν παραγγέλλει λαβόντα τοὺς ἄνδρας* [though shortly before, *παραγγέλλει τῷ Κλεάρχῳ λαβόντι ἥκειν*]: *ib.* 3. 1. 5 *συμβουλεύει τῷ Ξενοφῶντι ἐλθόντα εἰς Δελφοὺς ἀνακοινῶσαι*: *ib.* 3. 2. 1 *ἔδοξεν αὐτοῖς προφυλακὰς καταστήσαντας συγκαλεῖν τοὺς στρατιώτας*. The dat. with the inf. is, in such cases, equally right, but the acc. sometimes excludes an ambiguity. (Cp. on *O. T.* 913.) *El.* 479 *ὕπεστί μοι...κλύουσαν* is not similar.—I can see no reason to suppose the loss of a verse. The fact that six anapaestic verses (817—822) follow the strophe proves nothing. Cp. on 110 f., and Append. on 155 ff.

839 γελῶμαι: see on 834 ff. Cp. Job xvii. 2: 'Are there not mockers with me?'

843 πολυκτήμονες, an epith. which also implies *εὐγενεῖς*: cp. *O. T.* 1070 *πλουσίῳ χαίρειν γένει*. So these Theban elders are called *κοιρανίδαι* (940), and in *O. T.* 1223 *ὦ γῆς μέγιστα τῆσδ' ἀεὶ τιμώμενοι*: as Thebes itself, *ἀγλααί* (*O. T.* 153) and *μεγάλαι* (*ib.* 1203).

844 f. κρῆναι: so Polyneices appeals to Oed., *πρός νύν σε κρηνῶν καὶ θεῶν ὁμογνίων* (*O. C.* 1333, where see n.): and the dying Ajax invokes the *κρῆναι* of Troy (*Ai.* 862).—**εὐαρμάτου**: see n. on 148 f.—**ἅλσος**: cp. *El.* 5 (Argos) *τῆς οἰστροπλήγος ἅλσος Ἰνάχου κόρης*, as the scene of Io's visitation by Hera. So Thebes is the 'sacred precinct' of Dionysus (cp. 154, 1137) and the other *θεοὶ ἐγχώριοι*.—**ἔμπας**, even if human sympathy fails me. Soph. has *ἔμπας* (= *ὅμως*) also in *Ai.* 122, 1338, and *ἔμπᾶ ib.* 563 (dial.).

846 ὔμμ' (Aeolic and epic), as Aesch. *Eum.* 620: so dat. *ὔμμι O. C.* 247 (n.).—**ἐπικτῶμαι**, acquire, win: Aesch. *Eum.* 671 (*ὅπως*) *καὶ τόνδ' ἐπικτήσαιο σύμμαχον, θεά*. In this general sense the **ἐπί** is not inconsistent with what *ἔμπας* implies, viz. that she fails to win human sympathy.

847 οἷα: cp. on 823 (*λυγροτάταν*).—

7 πρὸς ἔργμα τυμβόχωστον ἔρχομαι τάφου ποταινίου·
8 ἰὼ δύστανος, * βροτοῖς οὔτε νεκροῖς κυροῦσα 850
9 μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν.

στρ. γ'. ΧΟ. προβᾶσ' ἐπ' ἔσχατον θράσους
2 ὑψηλὸν ἐς Δίκας βάθρον
3 προσέπεσες, ὦ τέκνον, πολύ. 855
4 πατρῷον δ' ἐκτίνεις τιν' ἆθλον.

ἀντ. β'. ΑΝ. ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας,
2 πατρὸς τριπόλιστον οἶκτον τοῦ τε πρόπαντος

848 ἔργμα L (with two dots over γ, indicating ἔρμα). ἔργμα was the general reading, though V has ἔργμα, and Par. H (a copy of L) ἔρυμα. Schol. in marg. of L, ἔρμα, περίφραγμα. Brunck gave ἔργμα: Hermann, ἔρμα. **849** ποταινίου] ποταινείου (from ποτ' αἰνείου?) L, with ι over ει from the first hand. **851** οὔτ' ἐν βροτοῖσιν οὔτ' ἐν νεκροῖσιν | L. Triclinius changed βροτοῖσιν to βροτοῖς.—The corresponding words in the antistr. (v. 870) are κασίγνητε γάμων κυρήσας. Boeckh conject. βροτοῖς οὔτ' ἐν νεκροῖς κυροῦσα (with κασίγνητος in 870): Seyffert, βροτοῖς οὔτε νεκροῖς κυροῦσα: and so Wecklein, but with ἰοῦσα. Emperius, οὔτ' ἐν τοῖσιν ἔτ' οὔτε τοῖσιν, which Heinrich Schmidt receives, adding γ' after δύστανος. Gleditsch, ἰὼ δύσποτμος | βροτῶν, οὐδὲ νεκρὸς νεκροῖσιν. Cp. on 869 f. **853** ἔσχατον] ἐσχάτου F. Kern, and so Bellermann. **855** πολύν L: πολύ r. Dindorf (who,

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φίλων ἄκλαυτος: cp. 1034: *Ai.* 910 ἄφαρκτος φίλων, and *O. C.* 1722 n.

848 ἔργμα τυμβόχωστον, an enclosure (prison) with a sepulchral χῶμα. The ἔργμα is the chamber in the rock, πετρώδης κατῶρυξ (774), in which she is to be immured: the χῶμα consists of the stones heaped up at the entrance, so as to close it: cp. 1216 ἁρμὸν χώματος λιθοσπαδῆ. For ἔργμα (εἴργω, to shut in) cp. Arist. *Part. Anim.* 2. 15. 1, where it is said that the eyelashes (βλεφαρίδες) protect the eyes, οἷον τὰ χαρακώματα ποιοῦσί τινες πρὸ τῶν ἐργμάτων, like the palings sometimes placed in front of fences (or hedges). The Berlin ed. (p. 958 b 18) there gives ἐργμάτων from the MSS. just as here L has ἔργμα, and as, conversely, MSS. of Pindar (*I.* 1. 27 etc.) give ἔργμα for ἔρμα = ἔργον. The old edd. of Arist. give ἐρυμάτων.—The reading ἔρμα (from ἐρείδω) = 'mound': *C. I.* 4599 ἐρισθενὲς ἔρμα θανοῦσιν: Kaibel *Epigr.* 1063. 4 κἀγήραον ἔρμα. But this seems less fitting here than the notion of 'prison': cp. 886 περιπτύξαντες, 892 ἀείφρουρος.

849 ποταινίου, usu., 'recent,' 'fresh': here, 'of a new kind': cp. fr. 154. 5 ἡδονὰς ποταινίους. A tomb destined for the dead is to receive the living (cp. 821).

851 Though every treatment of this verse must remain subject to doubt, far the most probable (to my mind) is Seyffert's modification of Boeckh's **βροτοῖς οὔτ' ἐν νεκροῖς κυροῦσα**. This gives an exact correspondence with 870, κασίγνητε γάμων κυρήσας, and there is every reason to think that 870 is sound. Further, the origin of L's reading is elucidated. The first **οὔτε** is omitted (Aesch. *Ag.* 532 Πάρις γὰρ οὔτε συντελὴς πόλις, cp. *O. T.* 239); and this poetical license might easily have led a corrector to suppose that the first οὔτε had been lost. Again, the loss of **κυροῦσα** would have been easy after **νεκροῖς**.

852 μέτοικος: cp. 868, 890: see on *O. C.* 934. It is her doom, ζῶσα τυμβεύειν (888). She is not a dweller with the living, because her abode is the grave; nor with the dead, because she lives.—The similar phrase—perhaps imitated from this—in Eur. *Suppl.* 968 f., οὔτ' ἐν τοῖς φθιμένοις | οὔτ' ἐν ζῶσιν ἀριθμουμένα (Musgrave κρινομένα) has no such special point: the Argive widows merely mean that their life is a living death.

I pass to the rock-closed prison of my strange tomb, ah me unhappy! who have no home on the earth or in the shades, no home with the living or with the dead.

CH. Thou hast rushed forward to the utmost verge of daring; and against that throne where Justice sits on high thou hast fallen, my daughter, with a grievous fall. But in this ordeal thou art paying, haply, for thy father's sin. 3rd strophe.

AN. Thou hast touched on my bitterest thought,—awaking the ever-new lament for my sire and for all the doom given to 2nd antistrophe.

however, suspects a lacuna) conject. *πάλιν*: Schneidewin, *ποδοῖν*: Wolff, *πόλει*: Todt, *πάθει*: Seyffert, *πολύς* (as fem.): Bonitz, *μόρῳ*: Hartung, *τάφῳ*: Blaydes, *μέγα*. Wieseler points at *τέκνον*, joining *πολύν* with *ἄθλον*. **856** *πατρῷον .. τιν' ἄθλον*] Blaydes conj. *πατρῴαν .. τιν' ἄταν*: Seyffert, *πατρῷον .. γένεθλον*. —*ἐκτείνεισ* L, *ἐκτίνεις* T. Donaldson conj. *ἐκτελεῖς*: Pallis, *ἐκπονεῖς*. **857** *ἔψαυσας*] Blaydes writes *ἔμνασας*. **858** *τριπόλιστον*] Blaydes gives *τριπόλητον*: Hermann, *τριπλοϊστὸν* ('triplicatum'): Reiske, *τριπάλαιστον* (with *οἶτον*): Bergk *τρίπαλτον* (with *τε* after *πατρός*).—*οἶκτον* L, and so the later MSS., though in L^2 (cod. Laur. 31. 10) the *κ* has been erased, and in V *οἶτον* is indicated as a variant. *οἶκον* in the lemma of L's schol. was doubtless a mere slip. Brunck gave

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853 ff. **προβᾶσ'...πολύ**: having advanced to the furthest limit of rashness, thou hast struck heavily (*πολύ*) against the lofty pedestal of Justice. We are to imagine the daring offender as going forward to a boundary where Justice sits enthroned, forbidding all further advance. Instead of pausing there, the rebel still rushes on, to cross the boundary—and, in doing so, dashes herself against the throne of the goddess. For *βάθρον* cp. Her. 1. 183 (a sitting statue of Zeus) *καὶ τὸ βάθρον* (pedestal) *οἱ καὶ ὁ θρόνος χρύσεός ἐστι*. For **προσέπεσες**, Polyb. 1. 39 *προσπεσόντες εἴς τινα βραχέα* (having *struck on* some shallows—in sailing). Cp. Aesch. *Theb.* 409 *μάλ' εὐγενῆ τε καὶ τὸν Αἰσχύνης θρόνον | τιμῶντα καὶ στυγοῦνθ' ὑπέρφρονας λόγους*. *Ag.* 383 *λακτίσαντι μέγαν Δίκας βωμόν*. *Eum.* 539 *βωμὸν αἰδεσαι Δίκας, | μηδέ νιν κέρδος ἰδὼν ἀθέῳ ποδὶ λὰξ ἀτίσῃς*. Solon fr. 4. 14 *οὐδὲ φυλάσσονται σεμνὰ θέμεθλα Δίκης*.—**πολύ** (adv.) =*σφόδρα*, violently.—Bellermann, adopting Kvíčala's general view, and also Kern's **ἐσχάτου**, renders: 'having advanced, with extreme rashness (Dem. or. 18 § 17 *οὔτε δικαίως οὔτ' ἐπ' ἀληθείας οὐδεμιᾶς εἰρημένα*), to the lofty threshold (*βάθρον*) of Justice, thou hast fallen heavily *down*': *i.e.*, 'while, with the utmost boldness, thou wast obeying the command of Justice, thou hast been hurled to destruction.' But (1) **προσέπεσες** could not mean this: we must at least have *κατέπεσες*. (2) The Chorus feel pity, indeed, for Ant., and recognise the praise of piety, which she has won (817, 872). But they also regard her collision with the city's law as an act of frantic folly (*λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς*, 603); and they presently tell her that she has left Creon no choice but to punish her (874). By *Δίκη* they understand the law of the State,—not those *θεῶν νόμιμα* which Ant. preferred to obey.

856 **πατρῷόν τινα.....ἄθλον**, 'some ordeal inherited from thy sire' (v. 2); **τινά** softens a statement into a conjecture; it is perhaps the work of the fate which he bequeathed. This is better than to take *τινά* closely with *πατρῷον* as='of the paternal kind.'—**ἐκτίνεις**, art paying (to the fates which exact it), like *ἐκτίνω δίκην, τίσιν, ἄποινα*.

857 ff. **μερίμνας**, gen. sing.: **οἶκτον**, acc. depending on *ἔψαυσας...μερίμνας* as =*ἐποίησάς με μεριμνᾶν*: cp. *El.* 122 *τίνα | τάκεις ὦδ' ἀκόρεστον οἰμωγὰν | τὸν πάλαι ἐκ δολερᾶς ἀθεώτατα | ματρὸς ἀλόντ' ἀπάταις 'Αγαμέμνονα*, where *τὸν...'Αγαμέμνονα* is governed by *τίνα τάκεις...οἰμωγάν* as =*τί οἰμώζεις*; see other examples in n. on 211 f. **πατρός** and **πότμου** are objective genitives with **οἶκτον**.—The objection

ἀμετέρου πότμου κλεινοῖς Λαβδακίδαισιν. 861
ἰὼ ματρῷαι λέκτρων
ἅται κοιμήματά τ' αὐτογέννητ' ἐμῷ πατρὶ δυσμόρου
ματρός, 865
οἷων ἐγώ ποθ' ἁ ταλαίφρων ἔφυν·
πρὸς οὓς ἀραῖος, ἄγαμος, ἄδ' ἐγὼ μέτοικος ἔρχομαι.
ἰὼ δυσπότμων κασίγνητε γάμων κυρήσας,
θανὼν ἔτ' οὖσαν κατήναρές με. 871

ἀντ. γ'. ΧΟ. σέβειν μὲν εὐσέβειά τις,

οἶτον, which Dindorf and others adopt. **861** πότμου] δόμου Hartung and Blaydes. **863** ματρῷαι r: πατρῶιαι L. Cp. 980. **864** ἅται] ἄται L.—κοιμήματ' αὐτογενῆ | τ' L: κοιμήματά τ' αὐτογέννητ' r. Turnebus restored αὐτογέννητ'. **865** ἐμῷ L: ἀμῷ Triclinius, which gives a long syllable to correspond with the first syllable of ξυμμάρτυρας (846), but is unnecessary, since that syllable may be either long or short (see Metr. Anal.).—δυσμόρωι L: δυσμόρου r and schol.

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to taking οἶκτον as acc. in apposition with ἔψαυσας...μερίμνας is that this would imply τό (σε) ψαῦσαι ἀλγ. ἐμοὶ μερίμνης οἰκτός ἐστιν: as Eur. *Or.* 1105 Ἑλένην κτάνωμεν, Μενέλεῳ λύπην πικράν, implies, τὸ Ἑλένην κτανεῖν Μενέλεῳ λύπη πικρὰ ἔσται: Aesch. *Ag.* 224 ἔτλα δ' οὖν | θυτὴρ γενέσθαι θυγατρὸς, γυναικοποίνων πολέμων ἀρωγάν, implies, τὸ θυτῆρα γενέσθαι ἀρωγὴ ἦν. Now, if we had, for instance, ἀνεμνήσθην μερίμνης, it is conceivable that οἶκτον, as acc. in appos., should mean οἴκτου ἀφορμήν or ἔγερσιν. But when, as here, the subject of ἔψαυσας is distinct from the person who makes the lament, it seems impossible that οἶκτον should have this pregnant sense.—**ἀλγ. μερίμνας** is certainly not acc. plur. See on 546 and 961. No Greek hearer of these lyrics could take μερίμνας for anything but the usual gen. after ψαύω. If Soph. had intended the acc., he would at least have written ἀλγεινοτάταν...μέριμναν.—The interpretation given above would admit the reading **οἶτον**, 'doom,' which has, however, less authority (cr. n.). *El.* 166 τὸν ἀνήνυτον | οἶτον ἔχουσα κακῶν. But, as οἶτον πότμου is an impossible pleonasm, it would then be necessary to take τοῦ τε ...πότμου as depending on ἔψαυσας: for τριπόλιστον οἶτον could not be a parenthetic acc. in apposition with ἔψαυσας... μερίμνας πατρός. This would be very awkward. Further, οἶκτον is clearly the right word to introduce the lament ἰώ, etc., which actually follows.—**τριπόλιστον** (οἶκτον), a lament which has often been renewed; a thrice-told tale of sorrow. πολέω = to turn up the soil with the plough: ἀναπολέω, to plough anew: then fig., to 'go over the same ground' again. Pind. *N.* 7. 104 ταὐτὰ...τρὶς τετράκι τ' ἀμπολεῖν: *Ph.* 1238 δὶς ταὐτὰ βούλει καὶ τρὶς ἀναπολεῖν μ' ἔπη; No πολίζω as = πολέω occurs, but Pind. once has ἀναπολίζω as = ἀναπολέω (*P.* 6. 3). Similarly a poet might well use τριπόλιστος as if πολίζω existed. It is needless to write τριπόλητον. The epic adj. is τρίπολος.—**κλεινοῖς Λαβδακίδαισιν**, dat. of interest after **πότμου**, all the fate *for* (*i.e.* appointed for) us, the Labdacidae, instead of the possessive gen., κλεινῶν Λαβδακιδῶν. Cp. Eur. *Ph.* 17 ὦ Θήβαισιν εὐίπποις ἄναξ. It is needless to explain the dat. by pressing the deriv. of πότμος from πίπτω ('what falls *to* one'). Cp. on 571, and on 865 (ἐμῷ πατρί).—**ἀμετέρου** (= ἡμῖν) is here joined with the dat. of interest, as the possessive pron. is oft. joined with the gen. of the pers. pron. (τἀμὰ δυστήνου κακά, *O. C.* 344).

863 ματρῷαι λέκτρων ἅται = ματρῴων λ. ἅται (see n. on 793), calamities of the mother's bed, *i.e.* springing from marriage with a mother. (So *O. C.* 526 γάμων . . ἄτᾳ.) For the plur. ἅται in this sense, cp. *O. C.* 1244, *El.* 215.—L's **πατρῷαι** ('calamities of my father's marriage') is possible, but less good, since (*a*) the epithet μητρῷα denotes the bed *to which* he came: cp. *O. T.* 976 καὶ πῶς τὸ μητρὸς

us, the famed house of Labdacus. Alas for the horrors of the mother's bed! alas for the wretched mother's slumber at the side of her own son,—and my sire! From what manner of parents did I take my miserable being! And to them I go thus, accursed, unwed, to share their home. Alas, my brother, ill-starred in thy marriage, in thy death thou hast undone my life!

CH. Reverent action claims a certain praise for reverence; 3rd antistrophe.

867 *πρὸς οὓς..ἔρχομαι*] Two vv. in L, divided at *ἆ|δ' ἐγώ*. **869 f.** *ἰὼ*] *ἰὼ ἰὼ* L.—*κασίγνητε γάμων κυρήσας*] A separate v. in L.—Wolff read *ἰὼ ἰὼ κάσις δυσπότμων γάμων κυρήσας*, and in 851 (where see n.) *ἰὼ δύστανος, οὔτ' ἐν βροτοῖς οὔτ' ἐν νεκροῖσιν*. Bellermann suggests *ἰὼ δυσπότμων ἰὼ γάμων κασίγνητε κύρσας*=851 *ἰὼ δύστανός γ' οὔτ' ἐν βροτοῖσιν οὔτ' ἐν νεκροῖσι*.—For *γάμων* Morstadt conject. *τάφων*. **872 f.** *σέβειν μὲν εὐσέβειά τις*] Musgrave conject. *μιν* for *μέν*. Nauck, *σέβειν μὲν εὐσεβὲς νεκρούς*, or *σέβειν μὲν εὐσεβεῖς θέμις*. M. Schmidt, *σέβειν μὲν εὐσέβειά τις | κρείσσους· κράτος δ' ὅτῳ μέλει* etc. Semitelos, *σέβειν μὲν εὐσέβεια τοὺς | κάτω· κράτος δ' ὅτω μέλει* etc.

λέκτρον οὐκ ὀκνεῖν με δεῖ; and (*b*) with *πατρῷαι* the explanation by *ἐμῷ πατρί*, etc., would have been less needed.

864 f. κοιμήματα . . αὐτογέννητα . . ματρός, the mother's union with her own offspring; the adj.=*μετὰ τοῦ αὐτῆς γεννήματος*: cp. *O. C.* 1463 *κτύπος . . διόβολος* (=*κτύπος τοῦ ἐκ Διὸς βέλους*): Aesch. *Eum.* 212 *ὅμαιμος* (=*συγγενοῦς*) *αὐθέντης φόνος*.—**ἐμῷ πατρί**, dat. of interest, '*for* my sire' (*i.e.* to his misery); the whole phrase being equiv. to, 'a mother's incestuous union with our father.' The dat. goes with the whole preceding phrase, not with *αὐτογέννητα* only ('incestuous in relation to him'), nor with *κοιμήματα* only ('sleep with him'). The latter, which Wecklein assumes, implies *κοιμᾶσθαί τινι* as=*συγκ. τινί*, an unproved constr.; for Hes. *Th.* 213 *οὔτινι κοιμηθεῖσα θεὰ τέκε Νὺξ ἐρεβεννή* is of doubtful genuineness, and even there *οὔτινι* could go with *τέκε*.—**δυσμόρου** is far better than *δυσμόρῳ*: without it, the words could imply that only the father's sin merited pity.

866 f. οἷων (masc.) **ποτέ** is exclamatory: 'from what manner of parents' (for the gen., cp. 38). The exclamatory *οἷος* is freq. in Soph. (cp. 1228, *Tr.* 997, etc.), and *ποτέ* strengthens it just as it strengthens the interrogative *τίς* or *ποῖος* (*O. T.* 754, *Ph.* 222, etc.). So the exclamatory *οἷος* is strengthened by *ἄρα* (*Ai.* 367, 910).—Most commentators make **οἷων** neut. relative to *κοιμήματα*: 'such (wedlock) as that from which I sprang.' But **ποτέ** is fatal to this; for (*a*) it cannot here mean, 'in former days'; that would be too weak: (*b*) nor can *οἷον ποτέ* mean, 'of whatever kind they may have been'—like *ὅστις ποτέ*. Besides, the masc. **οὓς** most naturally refers to persons denoted by **οἷων**. I have therefore pointed at **ματρός**.—**ἀραῖος**, fem.: elsewhere this adj. is always of three terminations. So Attic tragedy uses *κοινός, ποθεινός, πτωχός, φανερός*, etc., as fem.: see *O. C.* 751 n.—**μέτοικος**: see on 852.

870 κασίγνητε. Polyneices. His marriage with Argeia, daughter of the Argive king Adrastus, was the seal of the armed alliance against Thebes, and thus the prime cause of Antigone's death (*O. C.* 378).—Not Oedipus. Such an allusion would be too repulsive here. In *O. C.* 535 *ἀδελφεαί* marks the climax of horror, and the word is wrung from unwilling lips. Further, as the doom of the whole race is in question (859), the brother is fitly mentioned.

871 θανὼν ἔτ' οὖσαν: so Electra says of her brother Orestes, *ὡς μ' ἀπώλεσας θανών*. Cp. on *O. T.* 1453.—**κατήναρες.** This act. aor. occurs in later poetry. The epic form of the compound is *κατεναίρομαι*, aor. *κατενηράμην*. Eur. uses the epic *ἐναίρω, ἤναρον*, but only in lyrics. Soph. has *κατηναρισμένας* (*κατεναρίζω*) in dial., *Ai.* 26.

872 σέβειν. 'Reverent action' (meaning her loyalty to Polyneices) 'is, in a

2 κράτος δ', ὅτῳ κράτος μέλει,
3 παραβατὸν οὐδαμᾷ πέλει·
4 σὲ δ' αὐτόγνωτος ὤλεσ' ὀργά. 875

ἐπ. ΑΝ. ἄκλαυτος, ἄφιλος, ἀνυμέναιος ταλαίφρων ἄγομαι
τάνδ' ἑτοίμαν ὁδόν.
οὐκέτι μοι τόδε λαμπάδος ἱρὸν
ὄμμα θέμις ὁρᾶν ταλαίνᾳ· 880
τὸν δ' ἐμὸν πότμον ἀδάκρυτον
οὐδεὶς φίλων στενάζει.

ΚΡ. ἆρ' ἴστ', ἀοιδὰς καὶ γόους πρὸ τοῦ θανεῖν
ὡς οὐδ' ἂν εἷς παύσαιτ' ἄν, εἰ χρείη λέγειν;
οὐκ ἄξεθ' ὡς τάχιστα; καὶ κατηρεφεῖ 885
τύμβῳ περιπτύξαντες, ὡς εἴρηκ' ἐγώ,
ἄφετε μόνην ἔρημον, εἴτε χρῇ θανεῖν

874 οὐδαμᾶι L. **876 ff.** L divides the vv. thus: ἄκλαυτος— | ταλαίφρων— | τάνδ'— | μοι—ὄμ|μα—ἐ|μὸν— | φίλων . . . στενάζει. For ταλαίφρων ἄγομαι τάνδ' ἑτοίμαν ὁδόν Dindorf writes ἔρχομαι τὰν πυμάταν ὁδόν. (Reiske had conjectured τάνδε πυμάταν ὁδόν.) Heinrich Schmidt places ταλαίφρων after ἄγομαι. **879** ἱρὸν Dind., etc.: ἱερὸν MSS. **880** ταλαίναι L (not ταλαίνα). The final ι is from the first hand; but the word was first accented τάλαιναι, and then ταλᾶιναι. **884** χρεῖ' ηι L: χρείη

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sense, εὐσέβεια': *i.e.* though it is not complete εὐσέβεια—which the Chorus regard as including loyalty to the State's laws—yet, so far as it goes, it deserves praise of the same kind. Cp. 924 τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτησάμην: by practising εὐσέβεια towards the dead, she had come to be thought, on the whole, δυσσεβής—as a law-breaker. The Chorus is here the apologist of Creon, and this concession is meant to emphasise the next sentence. Hence the purposed vagueness of **σέβειν**. The speaker avoids a direct reference to the peculiarly sacred and tender duty which Ant. had fulfilled. The proposed emendations (see cr. n.) would obliterate this touch.

873 f. κράτος δὲ οὐδαμᾷ παραβατὸν πέλει (τούτῳ), ὅτῳ κράτος μέλει: but an offence against authority cannot be permitted by him who has authority in his keeping. The antecedent to **ὅτῳ**, viz. τούτῳ, is an ethic dat., 'in his sight'; he must not look on and see the law broken. For this dat., cp. 904.—**οὐδαμᾷ** (Dor.): cp. 763.—For **μέλει** cp. 1335: *Il.* 2. 25 ᾧ λαοί τ' ἐπιτερπάφαται καὶ τόσσα μέμηλεν. The Chorus echoes Creon's saying (677).

875 αὐτόγνωτος, act., deciding for oneself, αὐτὴ γιγνώσκουσα, like μεμπτός, 'blaming,' ὕποπτος, 'suspecting,' etc. (*O. C.* 1031 n.). Not pass., 'resolved upon' (*i.e.* here, 'adopted') 'by one's own choice,' as Ellendt takes it ('ultro susceptus'), and as the Schol. perh. did, who gives, αὐθαίρετος καὶ ἰδιογνώμων τρόπος. —**ὀργά**, disposition: see n. on 354 ff. (ὀργάς).

878 ἑτοίμαν, imminent, *i.e.* for which everything is prepared; *Il.* 18. 96 αὐτίκα γάρ τοι ἔπειτα μεθ' Ἕκτορα πότμος ἑτοῖμος: Plut. *Mor.* 706 c ἕτοιμον τὸ διαφθαρῆναι τοῖς μὴ βοηθοῦντα...τὸν λογισμὸν ἔχουσι (corruption is imminent for those who have not reason to aid them). Cp. 936.

879 τόδε λ. ἱρὸν ὄμμα=τῆσδε ἱερᾶς λαμπάδος ὄμμα (793 n.). Cp. Eur. *I. T.* 194 ἀλλάξας... | ἱερὸν...ὄμμ' αὐγᾶς | ἄλιος. *Ion* 1467 ἀελίου δ' ἀναβλέπει λαμπάσιν.

881 ἀδάκρυτον, predicate, with proleptic force: no friend mourns my fate,

but an offence against power cannot be brooked by him who hath power in his keeping. Thy self-willed temper hath wrought thy ruin.

ΑΝ. Unwept, unfriended, without marriage-song, I am led forth in my sorrow on this journey that can be delayed no more. No longer, hapless one, may I behold yon day-star's sacred eye; but for my fate no tear is shed, no friend makes moan. Epode.

ΚΡ. Know ye not that songs and wailings before death would never cease, if it profited to utter them? Away with her—away! And when ye have enclosed her, according to my word, in her vaulted grave, leave her alone, forlorn—whether she wishes to die,

Dawes.—Blaydes conject. *παύσειεν* for *παύσαιτ' ἄν*: but prints, by another conject., *παύσαιτ' ἄν, εἰ 'ξείη, 'κχέων*. Semitelos, *προτοῦ λέγων | ὡς οὐδ' ἂν εἰς παύσαιτ' ἄν, εἰ χρείη θανεῖν*. **885** *ἄξεσθ'* L, *ἄξετ'* r. **887** *ἀφεῖτε μόνην* L. Aldus (with A) has *μόνην ἀφῆτ'*. Most of the later MSS. have *ἀφεῖτε, ἄφειτε*, or *ἀφῆτε*: but for *ἄφετε* Vat. is cited. Blaydes, with Brunck, reads *ἅπιτε μόνην*, a *v. l.* noted in A.—*χρὴ* L: Dindorf conject. *χρῇ*: Hermann, *εἰ χρήζει*: Nauck *λῇ*.

(and so it remains) unwept. Soph. has several instances of the predicative adj. thus added to a subst. which has the art. and possessive pron.; as *O. T.* 671 *τὸ γὰρ σόν, οὐ τὸ τοῦδ', ἐποικτίρω στόμα | ἑλεινόν* (n.): *El.* 1143 *τῆς ἐμῆς πάλαι τροφῆς | ἀνωφελήτου*. Cp. 791.

883 f. ἆρ' ἴστε, ὡς, εἰ χρείη λέγειν ἀοιδὰς καὶ γόους πρὸ τοῦ θανεῖν, οὐδ' εἰς ἂν παύσαιτο (*λέγων*); The constr. would have been clearer with *λέγων* instead of **λέγειν**, but the latter has naturally been conformed to *χρείη*. The conject. *παύσειεν* is admissible (cp. *O. C.* 1751 *παύετε θρῆνον, παῖδες*), but unnecessary, and scarcely probable. Prof. Postgate's suggestion, that **ἀοιδὰς καὶ γόους** are objects to **ἴστε**, is tenable; but against it is the fact that in such cases the object of the principal verb is almost invariably the anticipated subject of the dependent clause (as *O. C.* 1197 *γνώσει κακοῦ | θυμοῦ τελευτὴν ὡς κακὴ προσγίγνεται*); as if here we had, *ἆρ' ἴστ' ἀοιδὰς ὡς μακραί εἰσι*; An object is very rarely so anticipated, as in Isae. or. 10 § 18, *ἴσως οὖν ἂν τις...τὸν χρόνον ὑμῶν θαυμάσειε, πῶς ποτε πολὺν οὕτως εἰάσαμεν*.—**οὐδ' ἂν εἰς**, more emphatic than *οὐδείς ἄν*: *O. T.* 281 n.

885 οὐκ ἄξεθ'. When the first of two or more commands is given by *οὐ* with fut. indic., that constr. is usually continued, either (*a*) with *καί*, as Eur. *Andr.* 1066 *οὔχ ὅσον τάχος | χωρήσεταί τις...καὶ... λέξει...*; or (*b*) with repeated *οὐ*, as Ar. *Lys.* 459 *οὐχ ἕλξετ', οὐ παιήσετ', οὐκ ἀράξετε*; Here a direct imperat. follows (887), and a note of interrogation must therefore be placed after **τάχιστα**.—**κατηρεφεῖ**, prop. 'roofed over,' oft. an epithet of a natural cave (*Od.* 13. 349 *σπέος*, Soph. *Ph.* 272 *ἐν κ. πέτρᾳ*), and in *El.* 381 of a chamber (*στέγη*) like this *κατῶρυξ*. The fact that Nauck wishes to change it into *κατώρυχι* (or *κατωρυχεῖ*) is a strong instance of *μεταβολὴ πάντων γλυκύ*.

886 περιπτύξαντες: see on 848 (*ἔργμα*). Cp. Eur. *Ph.* 1357 *τειχέων περιπτυχαί*. Kaibel *Epigr.* 468 *λαΐνεος στήλη με πέριξ ἔχει*.

887 χρῇ, wishes: 3rd pers. pres. ind. of *χράω*, with contraction into *ῃ* instead of *ᾷ*, as in *διψῆν, ζῆν, κνῆν, πεινῆν, σμῆν, χρῆν* (to give an oracle), *χρῆσθαι, ψῆν*. Schol., *εἰ χρήζει καὶ θέλει*. If the nom. **ζῶσα** is sound, as it seems to be, in the next v., then **χρῇ** is certain: for *εἰ χρήζει* has no probability. Only one other passage, however, gives unambiguous support to the forms *χρῇς, χρῇ*,—viz. Ar. *Ach.* 778, (the Megarian) *οὐ χρῆσθα; σιγῇς, ὦ κάκιστ' ἀπολούμενα*; 'will you not make a sound?' (*οὐ θέλεις, sc. φωνεῖν*;). There, indeed, Blaydes writes *οὐ χρή τυ*

εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγῃ·
ἡμεῖς γὰρ ἁγνοὶ τοὐπὶ τήνδε τὴν κόρην·
μετοικίας δ' οὖν τῆς ἄνω στερήσεται.
AN. ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφὴς
οἴκησις ἀείφρουρος, οἷ πορεύομαι
πρὸς τοὺς ἐμαυτῆς, ὧν ἀριθμὸν ἐν νεκροῖς
πλεῖστον δέδεκται Φερσέφασσ' ὀλωλότων·
ὧν λοισθία 'γὼ καὶ κάκιστα δὴ μακρῷ
κάτειμι, πρίν μοι μοῖραν ἐξήκειν βίου.
ἐλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
φίλη μὲν ἥξειν πατρί, προσφιλὴς δὲ σοί,
μῆτερ, φίλη δὲ σοί, κασίγνητον κάρα·

888 *ζῶσα τυμβεύειν* L. The difficulty felt as to *χρή* in 887 is shown by two types of reading which appear in later MSS., viz. (1) *ζῶσα τυμβεύει* in A, R, etc.: (2) *ζῶσαν τυμβεύειν* in Vat., Aug. b, and a few other 14th cent. MSS. Triclinius wrote *ζῶσα τυμβεύσει*. Reiske conject. *ζῶσαν ὑμνήσειν*: Semitelos, *ζῶσαν ὑμνῳδεῖν*.—For *τυμβεύειν* Morstadt conject. *νυμφεύειν*. **891** In L the first hand

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σιγῆν; but the MSS. are supported by the testimony of Suidas and Hesychius to *χρῆς* as = *χρήζεις*. In the other four places where these forms are usu. read, they are not indispensable, *χρή* being possible; but in two, at least, they are much better than *χρή*, viz. *El.* 606 *κήρυσσέ μ' εἰς ἅπαντας, εἴτε χρῆς κακήν,* | *εἴτε στόμαργον*, κ.τ.λ.: and *Ai.* 1373 *σοὶ δὲ δρᾶν ἔξεσθ' ἃ χρῆς*. In the other two, *χρή* might well stand: Eur. fr. 910 *πρὸς ταῦθ' ὅ τι χρῇ καὶ παλαμάσθω* | *καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω*: Cratinus *Νόμοι* fr. 2 *νῦν γὰρ δή σοι πάρα μὲν θεσμοὶ* | *τῶν ἡμετέρων, πάρα δ' ἄλλ' ὅ τι χρῇς*. Except in *Ach.* 778, the MSS. everywhere give *χρή*: and the variants in the next v. (see cr. n.) show that *χρῇ* was strange to the copyists, though known to the Scholiast.

888 ζῶσα τυμβεύειν, to live entombed. Elsewhere *τυμβεύω*=to entomb (*Ai.* 1063 *σῶμα τυμβεῦσαι τάφῳ*); or to bring as a funeral offering, *El.* 406 *πατρὶ τυμβεῦσαι χοάς*. Here it is intrans., = *ἐν τύμβῳ εἶναι*. Cp. *σαλεύω*, which means either (1) to put others on a *σάλος*,—to toss them: or (2) intrans., to be on a *σάλος*. So the intrans. *θαλασσεύω*=to be on the sea. *παρθενεύω*, which is trans. in classical Gk. ('to bring up a maiden'), is intrans. in Heliod. 7. 8 *τὸ...παρθενεῦον τοῦ ἄστεος*. —The conject. **νυμφεύειν** is not right. That taunt would be quite out of place here. Creon says simply, 'I immure her,—I do not kill her; she can either die, or live,—but in the tomb.'—**στέγῃ**, iron.: cp. *El.* 381 *ζῶσα δ' ἐν κατηρεφεῖ* | *στέγῃ χθονὸς τῆσδ' ἐκτὸς ὑμνήσεις κακά*, *i.e.* in a cave, or subterranean cell.

889 ἁγνοί: see on 775. His thought is: (1) she had warning: (2) no blood has been shed.—**τοὐπὶ τήνδε**, in what concerns her. In this phrase with the *acc.*, *ἐπί* more often means, 'so far as depends on one': Eur. *Hec.* 514 *ἡμεῖς δ' ἄτεκνοι τοὐπὶ σ'*: *Or.* 1345 *σώθηθ' ὅσον γε τοὐπ' ἔμ'*: Thuc. 4. 28 (he told Cleon to try) *τὸ ἐπὶ σφᾶς εἶναι* (so far as the generals were concerned): Xen. *Cyr.* 1. 4. 12 *ἄλλου τινὸς τὸ ἐπὶ σὲ ἀνάγκη ἔσται δεῖσθαι ἡμᾶς*. In all these places *ἐπί* with *dat.* would equally suit the sense; but not so in this verse. Cp. 1348 *τά γ' εἰς θεούς*.

890 μετοικίας, cp. 852.—**δ' οὖν**, 688. —**στερήσεται**, 637.

891 f. ὦ τύμβος, nom. for voc.: cp. 379.—**νυμφεῖον**: cp. 1205.—**κατασκαφής**: see on 774....**ἀείφρουρος**=*ἢ ἀεὶ φρουρήσει με*, not, *ἣν ἐγὼ ἀεὶ φρουρήσω* (like Aesch. *P. V.* 31 *τήνδε φρουρήσεις πέτραν*): cp. 886.

893 f. ἀριθμὸν...πλεῖστον: she thinks of Laïus, her father and mother, and her two brothers.—**ἐν νεκροῖς** with **δέδεκται**: the queen of the nether world has greeted them as they passed through the *πολύξενοι*

or to live a buried life in such a home. Our hands are clean as touching this maiden. But this is certain—she shall be deprived of her sojourn in the light.

AN. Tomb, bridal-chamber, eternal prison in the caverned rock, whither I go to find mine own, those many who have perished, and whom Persephone hath received among the dead! Last of all shall I pass thither, and far most miserably of all, before the term of my life is spent. But I cherish good hope that my coming will be welcome to my father, and pleasant to thee, my mother, and welcome, brother, to thee;

accented ὦ—ῶ—ὦ. The first ὦ has been made ὦ. **892** ἀείφρουρος L: αἰείφρουρος r. **894** φερσέφασσ' L (the first σ from ρ): Περσέφασσ' r. **895** λοίσθι' ἀγὼ L. (The accent on the first ι is faint.) The difference between the contracted αγ and εγ in L may be seen by comparing vv. 913, 916.

πύλαι to Hades (*O. C.* 1569 f.). So Oedipus is led by Ἑρμῆς ὁ πομπὸς ἥ τε νερτέρα θεός (*ib.* 1548). As ἡ ἀφανὴς θεός she is associated with Hades (*ib.* 1556).

Φερσέφασσα has L's support here. That form occurs also in Eur. *Helen.* 175, but Περσέφασσα in Aesch. *Cho.* 490. The *Il.* and *Od.* have only Περσεφόνεια. Φερσεφόνεια occurs in *Hom. hymn.* 13. 2. Pindar uses Φερσεφόνα. Plato attests that, in his day, the popular form was Φερρέφαττα, which he explains as the goddess of wisdom, who enables men φερομένων ἐφάπτεσθαι, to grasp changing phenomena. People were afraid to utter the name Φερσεφόνη (*Crat.* 404 C). Attic inscrr. of the 4th cent. B.C. give Περσεφόνη, Φερσεφόνη, Φερρέφαττα (Meisterhans pp. 36 ff.). MSS. have Φερσέφαττα (which should perh. be Φερρέφαττα) in Ar. *Ran.* 671, *Th.* 287. A vase ascribed to *c.* 435 B.C. gives ΠΕΡΣΩΦΑΤΑ (*sic*, Baumeister *Denkm.* p. 424). Welcker cites ΦΕΡΕΦΑΣΑ from an Agrigentine vase (*Götterl.* 1. 393). We may infer that Soph., *c.* 440 B.C., might have used either Περσέφασσα or Φερσέφασσα. The testimony of our oldest and best MS., L, may therefore be allowed to turn the scale.—In Περσεφόνη, the φον is certainly φαν, as in Ἀργειφόντης, and this comes out more clearly in Περσέφασσα: cp. Τηλεφᾶσσα = Τηλεφάεσσα, Apollod. 3. 1. 1. The first part of the word is prob. φερ, φέρω; and the name meant originally, 'she who brings (vegetation) to the light.' The initial Π would then have been due to the following φ (cp. πέ-φυκα for φέ-φυκα). The replacement of the initial Φ may have been prompted by a wish to mitigate the δυσφημία of the name by avoiding an association with πέρθω.

895 f. κάκιστα, as a law-breaker (cp. 59): **δή** with superl., see 58 n.—**μοῖραν... βίου**: cp. 461. **ἐξήκειν** of time, as *Ph.* 199.

897 f. ἐν ἐλπίσιν τρέφω = ἐλπίζω. ἐν ἐλπίδι (or ἐλπίσιν) εἰμί was a common phrase. Cp. ἐν πόθῳ λαβεῖν τι (*O. C.* 1678).—**φίλη μὲν... προσφιλὴς δέ**: cp. 669 καλῶς μὲν... εὖ δέ, n.

899 κασίγνητον κάρα. Eteocles. Whatever view may be taken of vv. 904—920, few would question the genuineness of 900—903: and if the latter are genuine, **νῦν δέ** shows that Polyneices is not meant here. She speaks first of those kinsfolk to whom she had rendered pious offices in the usual manner. Then she comes to him who is uppermost in her thoughts,—the brother whose case was different from that of the others. In v. 23 she spoke of the rumour that Eteocles had been duly buried. But nothing here implies her presence at his ἐκφορά. ἑλοῦσα κἀκόσμησα were acts preparatory to the πρόθεσις. The χοαί could be rendered afterwards. She loved both brothers (cp. on 523). If father and mother were named here, without any mention of Eteocles, the omission would suggest that from *him* she could expect no welcome,—a contradiction of her real feeling (515). Further, the brevity of this reference to Eteocles heightens the effect of what follows.

ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ
ἔλουσα κἀκόσμησα κἀπιτυμβίους
χοὰς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν
δέμας περιστέλλουσα τοιάδ' ἄρνυμαι.
[καίτοι σ' ἐγὼ 'τίμησα, τοῖς φρονοῦσιν, εὖ.
οὐ γάρ ποτ' οὔτ' ἂν εἰ τέκνων μήτηρ ἔφυν,
οὔτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,
βίᾳ πολιτῶν τόνδ' ἂν ἠρόμην πόνον.
τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;
πόσις μὲν ἄν μοι κατθανόντος ἄλλος ἦν,
καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἤμπλακον·
μητρὸς δ' ἐν Ἅιδου καὶ πατρὸς κεκευθότοιν
οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
τοιῶδε μέντοι σ' ἐκπροτιμήσασ' ἐγὼ
νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἁμαρτάνειν
καὶ δεινὰ τολμᾶν, ὦ κασίγνητον κάρα.

900—928 Dindorf rejects the whole of these 29 verses. **904** *'τίμησα*] *τίμησα* L: cp. 457.—K. Lehrs rejects vv. 904—920. So Wecklein and Nauck. Nauck formerly omitted from *νῦν* in 902 to *Κρέοντι* in 914 inclusive (so that v. 902 should read, *χοὰς ἔδωκα· ταῦτ' ἔδοξ' ἁμαρτάνειν*); and in 916 changed *διὰ χερῶν* to *δὴ Κρέων*. **905** A. Jacob (*Quaest. Sophocleae*, 1821, p. 363) first condemned

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900 ff. ὑμᾶς. This play supposes Oedipus to have died at Thebes: see on 50.—**ἔλουσα κἀκόσμησα**: see nn. on *O. C.* 1602 f. *λουτροῖς τέ νιν | ἐσθῆτί τ' ἐξήσκησαν ᾗ νομίζεται.* Cp. below, 1201.—**χοάς**: cp. 431.—**περιστέλλουσα**: here, of sprinkling the dust and pouring the *χοαί*: cp. the general sense of the word in *Ai.* 1170 *τάφον περιστελοῦντε*. More oft. of laying out the dead (like *κοσμεῖν* here, and *συγκαθαρμόζειν* in *Ai.* 922): *Od.* 24. 292 *οὐδέ ἑ μήτηρ | κλαῦσε περιστείλασα*. Verg. *Aen.* 9. 485 canibus date praeda Latinis | Alitibusque iacet: nec te tua funera mater | Produxi, pressive oculos, aut vulnera lavi, | Veste tegens.—**δέμας**: 205.

904—920 Few problems of Greek Tragedy have been more discussed than the question whether these vv., or some of them, are spurious. Arist. (*Rhet.* 3. 16 § 9) quotes vv. 911, 912, and certainly had the whole passage in his text of Soph. The interpolation, then, if such it be, must have been made soon after the poet's death; and has been imputed to his son Iophon (*ὁ ψυχρός*), or some other sorry poet; or to the actors. I confess that, after long thought, I cannot bring myself to believe that Soph. wrote 905—912: with which 904 and 913—920 are in organic unity, and must now stand or fall. Some remarks will be found in the Appendix.

The main points (to my mind) are briefly these. (1) The general validity of the divine law, as asserted in 450—460, cannot be intelligibly reconciled with the limitation in vv. 905—907. (2) A still further limitation is involved in 911 f. She has buried her brother, not simply as such, but because, while he lived, he was an irreplaceable relative. Could she have hoped for the birth of another brother, she would not, then, have felt the duty to be so binding. (3) The composition of vv. 909—912 is unworthy of Sophocles.

904 *'τίμησα* (cp. *'φάνη*, 457 n.), with **εὖ** (last word of v., as *O. C.* 642), I honoured thee rightly, **τοῖς φρονοῦσιν**, in the judgment of the wise; ethic dat. (25 n.): cp. 514.

for, when ye died, with mine own hands I washed and dressed you, and poured drink-offerings at your graves; and now, Polyneices, 'tis for tending thy corpse that I win such recompense as this.

[And yet I honoured thee, as the wise will deem, rightly. Never, had I been a mother of children, or if a husband had been mouldering in death, would I have taken this task upon me in the city's despite. What law, ye ask, is my warrant for that word? The husband lost, another might have been found, and child from another, to replace the first-born; but, father and mother hidden with Hades, no brother's life could ever bloom for me again. Such was the law whereby I held thee first in honour; but Creon deemed me guilty of error therein, and of outrage, ah brother mine!

vv. 905—913 inclusive: and so Schneidewin, conjecturing in 914 *Κρέοντι μέντοι*, or *μόνῳ Κρέοντι*. Kvičala condemns 905—912. **907** *ἂν ἠρόμην* r: *ἀνηρόμην* L. **911** *κεκευθότοιν*] *βεβηκότων* Arist. *Rh.* 3. 16 § 9. *τετευχότων* (*τυγχάνω*) Clemens Alex. *Strom.* 6, p. 747, 30.

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906 ἐτήκετο, lay mouldering: Plat. *Tim.* 82 E *ὅταν...τηκομένη σὰρξ ἀνάπαλιν εἰς τὰς φλέβας τὴν τηκεδόνα ἐξιῇ*. So *tabum* of corpses, Verg. *Aen.* 8. 487.

907 βίᾳ πολιτῶν. This was Ismene's phrase (79). Antigone had believed that the city was on her side (509). This has been noted as a mark of spuriousness in the verse. But it cannot (I think) be fairly claimed as such; for, since the Chorus had seemed to fail in sympathy (838), she had regarded herself as *ἄφιλος* (876) in Thebes.

908 πρὸς χάριν: see on 30.

909 ff. Cp. Her. 3. 119, which clearly supplied, not merely the thought, but the form, of these verses:—*ἀνὴρ μέν μοι ἂν ἄλλος γένοιτο, εἰ δαίμων ἐθέλοι, καὶ τέκνα ἄλλα, εἰ ταῦτα ἀποβάλοιμι· πατρὸς δὲ καὶ μητρὸς οὐκέτι μοι ζωόντων, ἀδελφεὸς ἂν ἄλλος οὐδενὶ τρόπῳ γένοιτο*. Arist. *Rhet.* 3. 16 § 9 (if you introduce a trait of character which will seem improbable, the reason of it should be added): *ἂν δ' ἄπιστον ᾖ, τότε τὴν αἰτίαν ἐπιλέγειν, ὥσπερ Σοφοκλῆς ποιεῖ παράδειγμα τὸ ἐκ τῆς Ἀντιγόνης, ὅτι μᾶλλον τοῦ ἀδελφοῦ ἐκήδετο ἢ ἀνδρὸς ἢ τέκνων· τὰ μὲν γὰρ ἂν γενέσθαι ἀπολόμενα* [this = vv. 909, 910]· *μητρὸς δ' ἐν ᾅδου κ.τ.λ.* (he then quotes 911 f., with *βεβηκότων*,—a mere slip of memory: see on 223).

Three points in these vv. are strange. (1) The gen. abs. **κατθανόντος**, for which a gen. has to be evolved from **πόσις**. The gen. of that word was not in Attic use ('mihi non succurrit exemplum ubi *πόσεος* aut *πόσεως* legatur,' Pors. *Med.* 906). Why was not *ἀνδρός* used? It looks as if the composer who made up these verses from Her. 3. 119 (see above) had sought to impart a touch of tragic dignity by substituting *πόσις* for the historian's word, *ἀνήρ*. The gen. *κατθανόντος* cannot be taken (as some wish) with *ἄλλος*, 'different from the dead' (!). (2) **ἀπ' ἄλλου φωτός**. Why is it assumed that the first husband died before, or with, his child? The two hypotheses of loss should have been kept separate. We wanted something like *καὶ παῖς ἂν ἄλλος, παιδὸς ἐστερημένῃ*. (3) **τοῦδ'** means the first husband's child, but is most awkward.—As to *οὐκ ἔστ' ἀδελφὸς κ.τ.λ.*, it may be somewhat inelegant; but it is not (as some urge) incorrect, since *οὐκ ἔστιν ὅστις* = *οὐδείς*.

913 ἐκπροτιμήσασ', 'having singled thee out for honour,' with ref. to the supposed cases in which she would *not* have paid the burial rites. The double compound occurs only here,—as *ἐξαφοράω* only in *O. C.* 1648.

καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν
ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
μέρος λαχοῦσαν οὔτε παιδείου τροφῆς,
ἀλλ' ὧδ' ἔρημος πρὸς φίλων ἡ δύσμορος
ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς·] 920
ποίαν παρεξελθοῦσα δαιμόνων δίκην;
τί χρή με τὴν δύστηνον ἐς θεοὺς ἔτι
βλέπειν; τίν' αὐδᾶν ξυμμάχων; ἐπεί γε δὴ
τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτησάμην.
ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλά, 925
παθόντες ἂν ξυγγνοῖμεν ἡμαρτηκότες·
εἰ δ' οἵδ' ἁμαρτάνουσι, μὴ πλείω κακὰ
πάθοιεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

ΧΟ. ἔτι τῶν αὐτῶν ἀνέμων αὗται
ψυχῆς ῥιπαὶ τήνδε γ' ἔχουσιν. 930
ΚΡ. τοιγὰρ τούτων τοῖσιν ἄγουσιν
κλαύμαθ' ὑπάρξει βραδυτῆτος ὕπερ.
ΑΝ. οἴμοι, θανάτου τοῦτ' ἐγγυτάτω
τοὔπος ἀφῖκται.
ΚΡ. θαρσεῖν οὐδὲν παραμυθοῦμαι 935
μὴ οὐ τάδε ταύτῃ κατακυροῦσθαι.

917 οὔτε τοῦ] οὔ τέ του L (του from τοῦ): Schneidewin conject. οὔτε πω. **920** θανάτων . . κατασφαγάς· L: θανόντων . . κατασκαφάς r. **922 f.** Nauck rejects these two vv. **927** πλείω] Vauvilliers conject. μείω. **928** ἐνδίκως L, with κ written above ν by S. **929 f.** ἔτι τῶν αὐτῶν ἀνέμων αὗται | ψυχῆς ῥιπαὶ τήνδε γ' ἔχουσιν L. For αὗται Erfurdt wrote αὐταί. Dindorf, thinking that ψυχῆς was a gloss on ἀνέμων, and that αὗται was afterwards added for metre's

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916 διὰ χερῶν...λαβών, *i.e.*, by forcible arrest, as though I were a criminal. Cp. *O. C.* 470 δι' ὁσίων χειρῶν θιγών (='with'), Aesch. *Suppl.* 193 (ἱκτηρίας) ἔχουσαι διὰ χερῶν.

917 ἀνυμέναιον: see on 814.

919 ἀλλ': cp. on 810.—**πρὸς φίλων** with **ἔρημος** (not with ἔρχομαι), forsaken on the part of my friends. The sense of πρός in *Ph.* 1070 is similar, though there it goes with the verb; ἦ καὶ πρὸς ὑμῶν ὧδ' ἔρημος, ὦ ξένοι, | λειφθήσομαι δή...;

921 δαιμόνων δίκην, that which the gods recognise (451), as distinguished from the human δίκη (854) which she has offended.

922 ff. If the gods allow her to suffer for obeying them, is it not vain for her to invoke them?—**βλέπειν** εἴς τινα (for help), as *Ai.* 398, 514, *El.* 959.—**τίνα...ξυμμάχων**, what ally (of all conceivable allies)?—**ἐπεί γε δή**: cp. *Tr.* 484 ἐπεί γε μὲν δή. For the place of δή, cp. 726.—**τὴν δυσσέβειαν**, the repute of it; *El.* 968 εὐσέβειαν ἐκ πατρὸς | θανόντος οἴσει: Eur. *I. T.* 676 καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι: *Med.* 218 δύσκλειαν ἐκτήσαντο καὶ ῥᾳθυμίαν: *Ion* 600 γέλωτ' ἐν αὐτοῖς μωρίαν τε λήψομαι.

925 f. The gods are allowing her to perish. But it does not follow that they approve of her doom: for they are sometimes slow in punishing wrong (*O. C.* 1536). Hence the dilemma, introduced

And now he leads me thus, a captive in his hands; no bridal bed, no bridal song hath been mine, no joy of marriage, no portion in the nurture of children; but thus, forlorn of friends, unhappy one, I go living to the vaults of death.]

And what law of heaven have I transgressed? Why, hapless one, should I look to the gods any more—what ally should I invoke,—when by piety I have earned the name of impious? Nay, then, if these things are pleasing to the gods, when I have suffered my doom, I shall come to know my sin; but if the sin is with my judges, I could wish them no fuller measure of evil than they, on their part, mete wrongfully to me.

CH. Still the same tempest of the soul vexes this maiden with the same fierce gusts.

CR. Then for this shall her guards have cause to rue their slowness.

AN. Ah me! that word hath come very near to death.

CR. I can cheer thee with no hope that this doom is not thus to be fulfilled.

sake, gives *ἔτι τῶν αὐτων ἀνέμων ῥιπαὶ | τήνδε γ' ἔχουσιν.* **931** *τοι γάρ τοι τούτων* L. Dindorf conject. *τοιγάρτοι καὶ*: Wecklein, *τοιγάρτοι νιν*: Bothe, *τοιγὰρ ταύτην.*—*τοῖσιν* r: *τοῖσ* L. **933 f.** *ἐγγυτάτω* L.—Lehrs, with whom Nauck agrees, assigns these two vv. to the Chorus. **935 f.** L gives these two vv. to Creon: Boeckh, to the Chorus. The Scholiast recognises both views.

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by **ἀλλ' οὖν** ('well then'). (1) If the gods approve of my doom, then, after suffering it, I shall become conscious (in the other world) that I have sinned. (2) But if they disapprove of it, and regard Creon as the sinner, then they will punish him at last. And I could wish him no sorer doom than mine.—**ἐν θεοῖς**: cp. 459.—**ξυγγνοῖμεν** = *συνειδείημεν*. Lys. or. 9 § 11 *συνέγνωσαν δὲ καὶ αὐτοὶ σφίσιν ὡς ἠδικηκότες*, 'became conscious that they had done wrong.' The word could also mean, *ὁμολογήσαιμεν*, 'confess': but in that sense it regularly takes either an inf., as Her. 1. 91 *συνέγνω ἑωυτοῦ εἶναι τὴν ἁμαρτάδα*: or a dependent clause, as Plat. *Legg.* 717 D *ξυγγιγνώσκοντα ὡς εἰκότως...θυμοῖτ' ἄν*.—**ἡμαρτηκότες** belongs more closely to the verb than does **παθόντες**: cp. Plat. *Phaed.* 70 A (*ἡ ψυχὴ*) *διασκεδασθεῖσα οἴχηται διαπτομένη*. For the tragic masc. plur., when a woman speaks of herself, cp. *El.* 399.

927 f. οἵδε, Creon: cp. 10.—**μὴ πλείω**, *i.e.* she will be content if they suffer *ἴσα*. She can imagine no worse fate. The tame conjecture **μείω** would not express this bitter feeling.—**καὶ** *δρῶσιν*, do on their part: *O. C.* 53 n.

929 f. ἀνέμων-ῥιπαὶ ψυχῆς, storm-gusts of the soul: both genitives are possessive: cp. 795 *βλεφάρων-ἵμερος...νύμφας*—Dindorf's expulsion of *αὗται | ψυχῆς* (cr. n.) is unwarranted. *ψυχῆς* interprets the figurative sense; for *αὗται* after *τῶν αὐτῶν* cp. n. on 155 ff. (*νέοχμος νεαραῖσι*).

931 f. τούτων, neut., causal gen. (*O. T.* 48). After *τήνδε γ'*, this is better than *ταύτην* would be: *τοιγάρτοι* (whether with *καί* or with *νιν*) would be unpleasing.—**κλαύμαθ'**: cp. 754: so *Ph.* 1260 *ἐκτὸς κλαυμάτων*.—**ὕπερ** = **ἕνεκα** (*O. T.* 165 n.). *οἰμοι* follows, but the change of person excuses the breach of synapheia: so *O. C.* 139 *τὸ φατιζόμενον* is followed by *ἰώ*, and *ib.* 143 *πρέσβυς* by *οὐ*.

933 f. This threat (to the guards) 'has come very near to death,' *i.e.*, 'portends imminent death for me.' The phrase is not fig., 'is bitter as death to hear' (being a prelude to death).

935 f. Said by Creon, clearly—not by the Chorus. 'I can give thee no encouragement (**οὐδέν** adv.) to hope that

AN. ὦ γῆς Θήβης ἄστυ πατρῷον
καὶ θεοὶ προγενεῖς,
ἄγομαι δὴ κοὐκέτι μέλλω.
λεύσσετε, Θήβης οἱ κοιρανίδαι, 940
τὴν *βασιλειδᾶν μούνην λοιπήν,
οἷα πρὸς οἵων ἀνδρῶν πάσχω,
τὴν εὐσεβίαν σεβίσασα.

στρ. α'. ΧΟ. ἔτλα καὶ Δανάας οὐράνιον φῶς
2 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς· 945

937 γῆσ made from γῆ in L. **939** δὴ is the reading of A: δὴ 'γὼ of L. The latter arose from the wish to make the paroemiac into a dimeter. **940** οἱ] ὦ Pallis. **941** τὴν βασιλίδα μούνην λοιπήν L. The correction βασιλειδᾶν, which recent edd. have generally received, was first proposed by K. Winckelmann (Salzwedler Programm, p. 30, 1852); afterwards by M. Seyffert, in his ed. (1865). Triclinius conjectured

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the doom is not to be ratified on this wise' (*i.e.*, by death). **μὴ οὐ**, not *μή*, on account of *οὐδέν* (443 n.).—**κατακυροῦσθαι**, pres. denoting what is to be; *Ph.* 113 *αἱρεῖ τὰ τόξα ταῦτα τὴν Τροίαν μόνα*. Attic prose used *κυροῦν* or *ἐπικυροῦν* (*γνώμην*, *νόμον*, *ψήφισμα*, etc.). Cp. Creon's peremptory word *τελείαν* in 632.—**ταύτῃ** (722) combined with **τάδε**: cp. 39.

938 θεοὶ προγενεῖς, ancestral, not merely as protectors of the race, but also as progenitors. She thinks esp. of Ares and Aphrodite, the parents of Harmonia, wife of Cadmus: Aesch. *Theb.* 135 *σύ τ', Ἄρης, πόλιν Κάδμου ἐπώνυμον | φύλαξαι κήδεσαί τ' ἐναργῶς. | καὶ Κύπρις, ἅτ' εἰ γένους προμάτωρ, | ἄλευσον*. Dionysus, the son of 'Cadmean' Semele (1115), is another of the deities meant. *προγενής*, born before one, a poet. word, unfamiliar to good Attic prose, but used by Aristotle and later writers, usu. in comparat. (as **οἱ προγενέστεροι**, 'those who have gone before us'): so *οἱ μεταγενέστεροι*.

939 δή=*ἤδη* (*O. T.* 968), as in *καὶ δή*.—**κοὐκέτι μέλλω**, and am no longer (merely) about to be led away: cp. *O. C.* 1074 *ἔρδουσ' ἢ μέλλουσιν; Ph.* 1255 *κἀμέ τοι | ταὐτὸν τόδ' ὄψει δρῶντα κοὐ μέλλοντ' ἔτι*. Meineke's conjecture *μελλώ* (=*μέλλησις*, Aesch. *Ag.* 1356) was needless.—Seyffert understands, 'I make no more delay,'—said firmly and proudly: she scorns to bring punishment on her guards by detaining them longer. But this does not suit *ἄγομαι δή*.

940 οἱ κοιρανίδαι, the Theban *εὐπατρίδαι* of the Chorus: see on 843. The nom. with art., instead of voc., = '*ye who are* princes of Thebes,' and so brings out the implied reproach to their apathy. This constr. usu. has a somewhat peremptory tone, as Plat. *Symp.* 218 B *οἱ δὲ οἰκέται...πύλας...τοῖς ὠσὶν ἐπίθεσθε*. It is different when a voc. precedes the art. and partic., as Ar. *Av.* 30 *ὦνδρες οἱ παρόντες ἐν λόγῳ*: cp. on 100 f.

941 βασιλειδᾶν, *i.e.*, of the race of the Labdacidae. This correction of **βασιλίδα** is certain. In Plat. *Critias* 116 C, *τὸ τῶν δέκα βασιλειδῶν γένος*, the same corruption, *βασιλίδων*, occurs in the MSS. Suidas has *βασιλείδης· ὁ τοῦ βασιλέως* (where Küster wrongly proposed *ὁ τοῦ Βασιλείου*). In adding the patronymic suffix *ιδᾱ* to a stem in *ευ* (*βασιλευ*), the *υ* is dropped, as in the gen. plur. (*βασιλέ-ων*): hence *βασιλε-ίδης*, *βασιλείδης*: cp. *Πηλείδης*.—**μούνην**, ignoring Ismene; not in bitterness (cp. on 559), but because she feels that, in spirit at least, she herself is indeed the last of the race. It is otherwise when Oed. speaks of his daughters as his only children (*O. C.* 895); and when Electra says that she is *ἄνευ τοκέων* (187),—since Clytaemnestra is a *μήτηρ ἀμήτωρ* (1154).

943 εὐσεβίαν. Epic and lyric poetry could substitute *-ια* for *-εια* in fem. nouns from adjectives in *-ης*: so *O. C.* 1043 *προμηθίας*: Pind. *P.* 12. 4 *εὐμενίᾳ*: Aesch. *Eum.* 534 *δυσσεβίας*: Eur. *H. F.* 696

AN. O city of my fathers in the land of Thebè! O ye gods, eldest of our race!—they lead me hence—now, now—they tarry not! Behold me, princes of Thebes, the last daughter of the house of your kings,—see what I suffer, and from whom, because I feared to cast away the fear of heaven!

[ANTIGONE *is led away by the guards.*

CH. Even thus endured Danaë in her beauty to change the light of day for brass-bound walls; 1st strophe.

βασίλειαν: Bergk, *Λαβδακιδᾶν*: Doederlein, *Οἰδιπόδα*: Seidler and others, *βασιληΐδα*. Emperius proposed *λεύσσετε Θήβης τὴν κοιρανιδᾶν | μούνην λοιπήν*, regarding *τὴν βασιλίδα* as a gloss. **943** *εὐσέβειαν* MSS.: *εὐσεβίαν* Triclinius, saying, *οὕτω χρὴ γράφειν ἰωνικῶς .. ἀλλὰ καὶ τὸ σεβίσασα ἀπὸ τοῦ σεβίζω ὀφείλεις λέγειν*, which shows that his text had *σεβήσασα*. **944—954** L divides the vv. thus: *ἔτλα— | ἀλλάξαι— | αὐλαῖσ— | τυμβήρει— | καίτοι— | καὶ Ζηνὸσ— | σκε γονὰσ— | ἀλλ' ἀ— | οὔτ' ἄν νιν— | οὐ πύργοσ— | κελαιναὶ .. ἐκφύγοιεν.*

εὐγενίας. The motive was metrical convenience. Such forms are not Ionic, as Triclinius called them (cr. n.): thus Herod. used *ἀληθείη*, not *ἀληθίη*: though there are other cases in which Ionic substitutes *ε* for *ει* (as *βαθέα*, *ἐπιτήδεος*, etc.).—**σεβίσασα**, of respecting a law or custom: so *O. C.* 636, *Ai.* 713 (*θέσμια...σέβων*).

944—987 Fourth stasimon. 1st strophe 944—954 = 1st antistrophe 955—965. 2nd str. 966—976 = 2nd antistr. 977—987. See Metrical Analysis.

As Antigone spoke the verses ending at 943, the guards were in the act of leading her forth. The choral ode may have begun before she had vanished; but she is not to be conceived as still present when she is apostrophised (949, 987).

A princess is about to be immured in a rocky cell. The Chorus remember three other royal persons who have suffered a like fate—Danaë, Lycurgus and Cleopatra. The only points which these cases have in common with Antigone's are the facts of noble birth and cruel imprisonment.

All four cases illustrate the same general truth—no mortal can resist fate. Danaë and Cleopatra were innocent; Lycurgus was guilty. But the Chorus do not mean to suggest Antigone's guilt or innocence; still less, to foreshadow the punishment of Creon. On this side, the ode is neutral, purely a free lyric treatment of the examples. Such neutrality suits the moment before the beginning of the *περιπέτεια*. Teiresias is soon to come.

944 f. Acrisius, the father of Danaë, was king of Argos. The oracle at Delphi told him that he was to be slain by his daughter's son. He therefore immured the maiden in a chamber built for that purpose within the precincts of his house at Argos. Here Zeus visited her in the golden rain; she bore Perseus; and Acrisius sent mother and child adrift on the Aegean in a chest; but Zeus heard her prayer, and brought them safely to the island of Seriphus. Both Soph. and Eur. wrote a *Δανάη*: Soph. wrote also an *Ἀκρίσιος*.

καὶ Δανάας δέμας ἔτλα ἀλλάξαι οὐράνιον φῶς: note the bold order of words, and cp. *Ph.* 598 f. (*τίνος...πράγματος*). **ἔτλα καί** is a Homeric echo, from *Il.* 5. 382 ff. Aphrodite has been wounded by Diomede: her mother Dionè comforts her by saying that Ares, Hera, and Hades have also suffered wounds: *τέτλαθι, τέκνον ἐμόν... | τλῆ μὲν Ἄρης... | τλῆ δ' Ἥρη... | τλῆ δ' Ἀΐδης*. So here we have *three* examples—Danaë, Lycurgus, Cleopatra. —**δέμας** in periphrasis (*Tr.* 908) here suggests her youthful beauty.—**ἀλλάξαι οὐρ. φῶς ἐν χαλκοδ. αὐλαῖς**, 'to give up light, (so as to be) in a prison,' *i.e.* to *exchange* the light *for* the darkness of a prison. *ἀλλάσσω τί τινος* can mean either to give, or to take, one thing in exchange for another. When *ἀλλάσσω* is used absolutely, with ref. to place, it more naturally means 'to go to' (Eur. *Hec.* 483 *ἀλλάξασ' Ἄιδα θαλάμους*), not, as here, 'to leave': but *ἀμείβω* is freq. in both senses. Cp. *Ph.* 1262 *ἀμείψας...στέγας* (having quitted them).

χαλκοδέτοις αὐλαῖς, 'a brass-bound dwelling': poet. pl. for sing., like *δώματα*, etc.: cp. 785. Pherecydes (*ap.* schol.

κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη·
καίτοι <καὶ> γενεᾷ τίμιος, ὦ παῖ παῖ,
καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορύτους. 950
ἀλλ' ἃ μοιριδία τις δύνασις δεινά·
οὔτ' ἄν νιν *ὄλβος οὔτ' Ἄρης, οὐ πύργος, οὐχ ἁλίκτυποι
κελαιναὶ ναῦες ἐκφύγοιεν.

ἀντ. α'. ζεύχθη δ' *ὀξύχολος παῖς ὁ Δρύαντος, 955
Ἠδωνῶν βασιλεύς, κερτομίοις ὀργαῖς,
ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῷ.

948 καὶ after καίτοι was added by Hermann. Wieseler conject. καίτοι γ' ἦν: as γεν follows, a scribe reading ΓΕΝΓΕΝ might easily omit γ' ἦν.—γενεᾶι L: γενεὰ in Dresd. a was prob. either a late conject., or a mere error. (γέννα Aug. b, V⁴.)—Hartung conject. ἦν, ὦ παῖ (instead of ὦ παῖ, παῖ): and so Blaydes. **950** χρυσορρύτους L: χρυσορύτους Triclinius. **952** ὄλβος Erfurdt: ὄμβρος MSS.

Apoll. Rhod. 4. 1091) describes it as 'a brazen chamber (θάλαμον...χαλκοῦν) made under ground, in the court-yard (αὐλή) of his house.' Paus. (2. 23. 7) says that he saw at Argos κατάγεων οἰκοδόμημα, ἐπ' αὐτῷ δὲ ἦν ὁ χαλκοῦς θάλαμος (made by Acrisius): *i.e.* the θάλαμος itself was above ground;—as Horace calls it *turris aenea* (*C.* 3. 16. 1). By the epithet χαλκοῦς the legend evidently meant to denote the strength and security of the prison,—as though the doors were of bronze. But it is very probable that this epithet originally came into the story through a reminiscence of a tomb (like the 'treasury of Atreus' at Mycenae), to the walls of which bronze plates had been nailed. (Cp. *Introd. to Homer*, ch. II. § 25.) In Simonides fr. 37. 7 χαλκεογόμφῳ is said of the chest in which Danaë was sent adrift,—not of the θάλαμος.

946 τυμβήρει: cp. on 255.—**κατεζεύχθη**: was brought under the yoke, *i.e.*, was strictly confined. Her. 8. 22 εἰ... ὑπ' ἀναγκαίης μέζονος κατέζευχθε ἢ ὥστε ἀπίστασθαι, if ye are in the bondage of a control too severe, etc. Cp. ζεύχθη, 955.

948 ff. τίμιος, *sc.* ἦν: cp. 834. Hermann's καίτοι καί is preferable to Wieseler's καίτοι γ' ἦν, because the doubled καί is forcible, while καὶ Ζηνός (without a previous καί) would be somewhat weak. **—ταμιεύεσκε**, as a precious charge. Cp. Aesch. *Eum.* 660 τίκτει δ' ὁ θρώσκων: ἡ δ' (the mother) ἅπερ ξένῳ ξένη | ἔσωσεν ἔρνος. The iterative form occurs in only three other places of trag.: 963: Aesch. *Pers.* 656 ἔσκεν, Aesch. fr. 305 κλαίεσκον. **—χρυσορύτους**, for metre's sake, like *Ai.* 134 ἀμφιρύτου: ρῥ regularly follows a simple vowel, but ρ a diphthong (*O. C.* 469).—A bowl (κρατήρ) from Caere, of the 5th cent. B.C., shows the golden rain descending on Danaë; she is sitting on the bed in her chamber, and preparing to retire to rest. A second scene, on the same bowl, represents the moment when she is about to be placed, where Simonides imagines her, λαρνακι ἐν δαιδαλέᾳ. Both paintings are reproduced by Baumeister (*Denkm.* p. 407).

951 ἃ μοιριδία τις κ.τ.λ. The peculiar place of τις makes it really equiv. to a parenthetic thought: 'the power of fate (whatever it may be) is a dread power.' So, while the general sense is what would be ordinarily given by ἃ μοιριδία δύνασις δεινά τις (δύνασίς) ἐστιν, the actual order of the words is more expressive. This is not merely an instance of τις preceding the adj. (as though τις δεινά stood for δεινά τις, cp. *Ph.* 519). Nor, again, is it strictly parallel with ὅταν δ' ὁ κύριος | παρῇ τις (*O. C.* 288), where art. and subst. precede; though it is similar.

952 f. οὔτ'...ὄλβος: wealth cannot buy off fate; arms cannot vanquish it; walls cannot keep it out; flight beyond sea cannot elude it.—Bacchylides fr. 36

and in that chamber, secret as the grave, she was held close prisoner; yet was she of a proud lineage, O my daughter, and charged with the keeping of the seed of Zeus, that fell in the golden rain.

But dreadful is the mysterious power of fate; there is no deliverance from it by wealth or by war, by fenced city, or dark, sea-beaten ships.

And bonds tamed the son of Dryas, swift to wrath, that king of the Edonians; so paid he for his frenzied taunts, when, by the will of Dionysus, he was pent in a rocky prison. 1st antistrophe.

955—965 L divides thus: *ζεύχθη—* | *'Ηδωνῶν—* | *ὀργαῖσ—* | *πετρώδει—* | *οὕτω—* | *ἀνθηρόν . . κεῖ|νοσ—* | *ψαύων—* | *παύεσκε—* | *γυναῖκασ—* | *φιλαύλουσ . . μούσασ.*
955 ὀξυχόλως MSS. (in L from ὀξυλόχως): ὀξύχολος Scaliger. **958** *πετρώδει*] *ει* made from *η* in L.

θνατοῖσι δ' οὐκ αὐθαίρετοι | οὔτ' ὄλβος οὔτ' ἄκαμπτος Ἄρης οὔτε παμφθέρσης στάσις, | ἀλλ' ἐπιχρίμπτει νέφος ἄλλοτ' ἐπ' ἄλλαν | γαῖαν ἁ πάνδωρος αἶσα.—**πύργος**, city-walls, with their towers (*O. T.* 56).—**οὔτ' ...οὔτ'**, followed by **οὐ...οὐχ**: so even when only one **οὔτε** has been used, 249 n.

955 f. ζεύχθη, was brought under the yoke. As *κατεζεύχθη* in 946 better suited the sense, 'was strictly confined,' so here the simple *ζεύχθη* better suggests the idea, 'was tamed by imprisonment.'—**ὀξύχολος** *κ.τ.λ.* = *ὁ Δρύαντος ὀξύχολος παῖς*: the adj. is epithet, not predicate. Verg. *Aen.* 3. 13 Terra procul vastis colitur Mavortia campis, | Thraces arant, *acri* quondam regnata Lycurgo.

The **'Ηδωνοί**, or **'Ηδῶνες** (Thuc. 2. 99), occupied in historical times the part of Thrace E. of the Strymon and W. of the Nestus. In earlier times they had dwelt further west, but had been driven eastward by the Macedonian conquest of Mygdonia.

Dionysus, when he came from Asia with his new rites, was opposed by Lycurgus in Thrace, as by Pentheus at Thebes. The *Λυκούργεια* of Aeschylus is known from the schol. on Ar. *Th.* 135. This trilogy consisted of **'Ηδωνοί**, **Βασσαρίδες**, **Νεανίσκοι**, with **Λυκοῦργος** as satyric drama. In *Il.* 6. 130 ff. Dionysus, pursued by Lycurgus, dives beneath the sea; Thetis receives him; and Zeus blinds Lycurgus.

κερτομίοις ὀργαῖς, causal dat. with *ζεύχθη*: was subjugated by reason of the bursts of fury in which he reviled Dionysus. For the dat., cp. 391, 691: *El.* 838 *χρυσοδέτοις ἔρκεσι κρυφθέντα γυναικῶν*, (Amphiaraus) buried alive, by reason of a woman's golden snares. **ὀργαῖς** might be general, 'moods' (355), but here has its special sense, though plur.: cp. Aesch. *Eum.* 848 *ὀργὰς ξυνοίσω σοι.* The dat. could be taken as a modal dat. with *ὀξύχολος* ('in,' or 'with,' his *ὀργαί*), but this is less good.—We could not take *ζεύχθη...ὀργαῖς* as='was enslaved to (his own) fierce moods.'—The recurrence of **κερτομίοις** in 961 is noteworthy, but not a ground for suspicion (76 n.): cp. 613 *οὐδὲν ἕρπει* with 618: and 614 *ἐκτὸς ἅτας* with 625. The idea of *κερτόμιος* is mockery, or bitter jest: cp. *Ph.* 1235 *κερτομῶν λέγεις τάδε*; with the answer, *εἰ κερτόμησίς ἐστι τἀληθῆ λέγειν.* The word is illustrated by the whole scene in which Pentheus mocks and taunts Dionysus (Eur. *Bacch.* 451—514). So Aesch. fr. 59 made Lycurgus ask, *ποδαπὸς ὁ γύννις*; ('whence comes this womanish youth?').

957 ἐκ Διονύσου, by his command (*O. C.* 67 n.). Lycurgus, having been driven mad by Dionysus, did many violent deeds, until at last the Edonians were commanded by an oracle to imprison him in a cave on Mount Pangaeus (Apollod. 3. 5. 1). He was afterwards torn asunder by wild horses (*ib.*), or devoured by panthers (Hyginus *Fab.* 132).—**πετρώδει...δεσμῷ**, the cave. Cp. Plat. *Legg.* 864 E *ἐν δημοσίῳ δεσμῷ δεθείς.*—**κατάφαρκτος**: for the spelling, cp. on 241.

οὕτω τᾶς μανίας δεινὸν ἀποστάζει
ἀνθηρόν τε μένος. κεῖνος ἐπέγνω μανίαις
ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.
παύεσκε μὲν γὰρ ἐνθέους γυναῖκας εὐιόν τε πῦρ,
φιλαύλους τ' ἠρέθιζε Μούσας.

στρ. β'. παρὰ δὲ Κυανεᾶν *πελάγει διδύμας ἁλὸς

960 ἀνθηρόν] Nauck conject. ἀτηρόν: Pleitner and Wolff, ἔνθηρον.—Schneidewin wrote ἀνθηρὸν τὸ μένος. **961** ψαύων] Herwerden conject. χραίνων: M. Schmidt, θήγων: Nauck (formerly), θραύων: Mekler, σεύων. **965** φιλαύλους L: φιλαύλους τ' r: φιλαύλους δ' Seyffert, and so most recent edd. **966—976** L divides the vv.

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959 f. οὕτω, *i.e.*, under the discipline of the rocky prison.—**ἀνθηρόν**, bursting into flower, hence, fig., exuberant, or at its height: cp. Plat. *Polit.* 310 D *πέφυκεν ἀνδρία...κατὰ μὲν ἀρχὰς ἀκμάζειν ῥώμῃ, τελευτῶσα δὲ ἐξανθεῖν παντάπασι μανίαις*: Aesch. *Pers.* 821 *ὕβρις...ἐξανθοῦσ'*. So oft. *ἄνθος*=*ἀκμή*, as *Tr.* 998 *τόδ' ἀκήλητον | μανίας ἄνθος*.—**ἀποστάζει** =*ἀπορρεῖ*, 'trickles away,' so 'gradually passes off.' The fig. use of *ἀνθεῖν* being so familiar, the change of metaphor in *ἀποστάζει* would hardly be felt. Wecklein, indeed, conceives that the poet is thinking of a tumour, which bursts when it has attained its full size. Unity of metaphor can be bought too dearly.—Others understand: 'so dread and exuberant is the rage that *flows from madness*': *i.e.*, 'so dreadful was the excess of impiety into which L. had been led by his madness.' But here we look rather for some direct comment on his punishment. His abasement (*ζεύχθη*) is the theme of these verses. The reference to his crime comes later (962).

960 ff. ἐπέγνω τὸν θεόν, μανίαις ψαύων (*αὐτοῦ*) **ἐν κ. γλώσσαις**: he came to know the god, when in madness he assailed him with taunts. He had mistaken Dionysus for an effeminate mortal (see on 955 f.). Cp. *Od.* 24. 216 *πατρὸς πειρήσομαι... | αἴ κέ μ' ἐπιγνώῃ* (recognise). *ψαύω* nowhere else takes an acc. in class. Greek (see on 546, 859), and it is unnecessary to regard this passage as a solitary example. Poetry, esp. lyric, allowed occasional boldness, and even harshness, in the arrangement of words (cp. 944: *O. T.* 1251 n.: *O. C.* 1428). Even in prose we could have (*e.g.*) *ἐνίκησαν ἄφνω ἐπιπεσόντες τοὺς πολεμίους*, though the partic. could not govern an acc. Here the order is only so far bolder, that *τὸν θεόν* divides *ψαύων* from *ἐν κ. γλώσσαις*: as if, in our example, a second qualification of *ἐπιπεσόντες* (such as *νύκτωρ*) followed *τοὺς πολεμίους*. But, since the meaning of *ψαύων* is already indicated by *μανίαις*, we are not mentally straining forward for a clue to be given by *ἐν κερτ. γλώσσαις*. That is, we are not forced to bind the words, *ψαύων τὸν θεόν*, closely together in our thought, but can easily take the sentence as though it were pointed thus:—*ἐπέγνω, μανίαις | ψαύων, τὸν θεόν, ἐν κερτ. γλώσσαις*.—**μανίαις**, modal (rather than causal) dat.—**ψαύων** like *καθαπτόμενος* (*ἀντιβίοις ἐπέεσσι*, *Od.* 18. 415), but also suggesting profanation,—*ἀθίκτου θιγγάνων*.—**ἐν**='with' (764 n.).—**γλώσσαις**, a bold use of the plur., due to the fact that the sing., with an adj., could so easily be fig., *e.g.* *κακὴ γλῶσσα*='slander': so *κερτόμιοι γλῶσσαι*='taunts.'

963 f. παύεσκε: see on 950.—**ἐνθέους γυναῖκας**: the Maenads attendant on Dionysus, cp. 1128, 1150, *O. T.* 212, *O. C.* 680.—**εὔιον...πῦρ**, the torches which the Bacchanals swing while they raise the cry *εὐοῖ*. In *O. T.* 211 the god himself is *εὔιος*. Cp. Eur. *Bacch.* 307 (Dionysus by night on Parnassus) *πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα*.

965 Μούσας. An interesting illustration is afforded by a sarcophagus in Baumeister's *Denkmaeler*, p. 837. In the centre of the group is the raging Lycurgus, with uplifted axe, about to slay the Dionysiac nymph Ambrosia, who cowers at his feet. A Fury is on each side of him, urging him on. To the right is Dionysus,—about to

There the fierce exuberance of his madness slowly passed away. That man learned to know the god, whom in his frenzy he had provoked with mockeries; for he had sought to quell the god-possessed women, and the Bacchanalian fire; and he angered the Muses that love the flute.

And by the waters of the Dark Rocks, the waters of the twofold sea, 2nd strophe.

thus: παρὰ— | διδύμασ— | ἀκταὶ— | ἥδ' ὁ θρηικῶν— | ἵν'— | δισσοῖσι— | εἶδεν— | τυφλωθὲν— | ἀλαὸν— | ἀραχθὲν— | χείρεσσι . . ἀκμαῖσι. **966 f.** παρα δε (*sic*) κυανέων πελάγεων (note the accent) πετρῶν | διδύμασ ἀλὸσ L. Brunck omitted πετρῶν. Κυανεᾶν F. Wieseler. For πελάγεων I conjecture πελάγει. See comment.

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save the nymph by changing her into a vine; and behind him stand his followers. At the extreme left are three Muses—Urania, with globe; Clio, with roll; Euterpè, prob. with flutes. (Zoega seems clearly right in thus explaining the three women: others have made them Moirae.)—The close relation of Dionysus with the Muses is marked by one of his Attic titles, Μελπόμενος (Paus. 1. 2. 5), as conversely Apollo had the title Διονυσόδοτος (id. 1. 31. 4). Muses were sometimes said to have nursed him. (Cp. Welcker, *Götterl.* 2. 611.)

The monuments relating to the myth of Lycurgus have been critically treated by Michaelis (*Annal. Inst.* 1872, pp. 248—270). The Italian vase-paintings follow a version different from that of Soph., viz. that the frenzy of Lycurgus was wreaked on his own son and wife. A large Neapolitan vase gives two pictures: in one, we see his murderous rage; in the other, Dionysus sits on his throne in calm majesty, stroking his panther.

966 Cleopatra is the third example. Her father was the wind-god, Boreas: her mother, the Athenian Oreithyia, whom he carried off to his wild home in Thrace. Cleopatra married Phineus, king of the Thracian Salmydessus, on the W. coast of the Euxine, not far from the entrance to the Bosporus. She bore him two sons. He afterwards put her away, and imprisoned her. Her imprisonment is not directly mentioned here: but cp. Diod. 4. 44, who says of Heracles, when serving with the Argonauts, τὴν Κλεοπάτραν ἐκ τῆς φυλακῆς προαγαγεῖν. Phineus then married Eidothea, sister of Cadmus. Eidothea put out the eyes of Cleopatra's two sons, and caused them also to be imprisoned.

It is the fate of Cleopatra herself which Soph. means to compare with Antigone's: this is plain from 986. The fate of the sons is made so prominent only because nothing else could give us so strong a sense of the savage hatred which pursued the mother.

Soph. supposes the outline of the story to be familiar. Cleopatra has already been divorced and imprisoned. The poet chooses the moment at which Cleopatra's sons are being blinded by Eidothea, with the sharp shuttle in her blood-stained hands. Ares, the god of cruel bloodshed, beholds with joy a deed so worthy of his Thracian realm.

The name of Cleopatra (like that of Capaneus, 133) is not mentioned. Two strophes are given to this theme, partly, perh., as having an Attic interest (982). Soph. wrote two plays called Φινεύς. We know only that Cleopatra's sons were there called Ὄαρθος (?Παρθένιος H. Weil) and Κράμβος: and that the subsequent blindness of Phineus was represented as a punishment of his cruelty (schol. Apoll. Rhod. 2. 178). Eidothea was mentioned by Soph. in his Τυμπανισταί (schol. on 980),—a play which perh. concerned the Dionysiac worship, since the τύμπανον (kettle-drum) was used in his ὄργια as well as in those of Cybelè. Another version called her Idaea, daughter of Dardanus.

παρὰ δὲ Κυανεᾶν πελάγει δ. ἁλός. For the double possessive gen., cp. 795, 929. πελάγει...ἁλός, as Eur. *Tro.* 88 πέλαγος Αἰγαίας ἁλός, the Homeric ἀλὸς ἐν πελάγεσσιν, etc. The rocky islets on the N. side of the entrance from the Euxine to the Bosporus were regularly called Κύανεαι simply (without νῆσοι or πέτραι, Her. 4. 85). L's πετρῶν has long been recognised as a gloss. But Wieseler's change

ἀκταὶ Βοσπόριαι †ἠδ' ὁ Θρηκῶν –∪–
Σαλμυδησσός, ἵν' ἀγχίπολις Ἄρης
διςσοῖσι Φινεΐδαις
εἶδεν ἀρατὸν ἔλκος
τυφλωθὲν ἐξ ἀγρίας δάμαρτος,
ἀλαὸν ἀλαστόροισιν ὀμμάτων κύκλοις,
*ἀραχθέντων ὑφ' αἱματηραῖς
χείρεσσι καὶ κερκίδων ἀκμαῖσιν.

968 ff. *ἀκταὶ βοσπόριαι | ἠδ' ὁ θρηικῶν σαλμυδησσός* | L. For ἠδ' (ἠδ' r) Triclinius wrote *ἰδ'*. Blaydes suggests *ἵν'* or *καί*: Semitelos *τ' ἰδ'*. After Θρηκῶν, Boeckh supplies *ἄξενος*: Meineke, *ἠϊών*: H. Schütz, *δύσχιμος*.—*ἵν' ἀγχίπολισ ἄρησ* L, with *•δν•* written over *ἵν'* by S. Of the later MSS., some (as A, V) have *ἀγχί-πολις*, others (as L^2, Vat., Vat. b, Aug. b, Dresd. a) *ἀγχίπτολις*. Dindorf

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of *πελαγέων* into *σπιλάδων* is also erroneous.

L's accent, **πελάγεων**, points to the truth,—as similar small hints in that MS. have been found to do elsewhere also (cp. *O. C.* 1113 n.). The correction, **πελάγει**, is so easy that it may well have occurred to others; but I have not met with it. It removes the difficulty (insuperable, to my mind) of **παρά** with the genitive here. Those who read *κυανεᾶν σπιλάδων*, or *κυανέων πελαγέων*, are forced to take *παρά* as='*extending from* the dark rocks (etc.) are the coasts.' But such a use is wholly unparalleled. As to 1123, see n. there. In Pind. *P.* 1. 75 *ἁρέομαι | πὰρ μὲν Σαλαμῖνος Ἀθαναίων χάριν*='*from* Salamis' (*i.e.*, by celebrating it). In Ar. *Ach.* 68 the Ravenna has *ἑτρυχόμεσθα παρὰ Καῦστριον | πεδίων ὁδοιπλανοῦντες*, while other MSS. have *διὰ* (also with gen. plur.); but there *παρὰ Καΰστριον | πεδίον* (Dindorf) is certain. In Pind. *P.* 3. 60 *γνόντα τὸ πὰρ ποδός*, 'having learned one's nearest business' (cp. *P.* 10. 63), *παρά* has its normal sense,—'that which begins *from* one's foot,'=which is directly before one in one's path. The corruption of **πελάγει** into *πελαγέων* naturally followed that of **Κυανεᾶν** into *κυανέων*.

967 f. ἀκταὶ Βοσπόριαι, *sc. εἰσί* (cp. 948 n.). The Κύανεαι are at the point where the coast of the Bosporus joins the western coast of the Euxine. The city Salmydessus stood just S. of the promontory of Thynias, about 60 miles N.W. of the entrance of the Bosporus, near the modern Midjeh. The name Salmydessus was given also to the tract of coast extending S. of the town.—After **Θρηκῶν** a cretic has been lost (=*-τον γονάν* in 980). Boeckh supplies it with **ἄξενος**, which is at least simple and fitting. Cp. Aesch. *P. V.* 726 *τραχεῖα πόντου Σαλμυδησσία γνάθος | ἐχθρόξενος ναύταισι, μητρυιὰ νεῶν*. Schütz, referring to the schol. on 969, *πέλαγος δέ ἐστι δυσχείμερον περὶ Θράκην*, proposes *δύσχιμος* ('dangerous'), a word used by Aesch. and Eur., though not by Soph. But the want of a verb is somewhat awkward. Can the missing word be **κλῄζεται**? (Cp. *O. T.* 1451 n.: and for the sing., below, 1133.) Ships often grounded on the shallows (*τέναγος*) which stretched from Salmydessus into the Euxine. The Thracians had set up slabs (*στῆλαι*), marking off the coast into allotments for wrecking purposes. Before this was done, there had been much bloodshed between rival wreckers (Xen. *An.* 7. 5. 13).—The MS. **†ἠδ'** cannot be right. A short syll. is required (=the last syll. of *ἔχοντες* in 980). In my first ed. I adopted **ἰδ'**, the conjecture of Triclinius. Prof. Tyrrell remarks (*Class. Review* vol. II. p. 141) that *ἰδέ* is not elsewhere elided in classical poetry. As *ἠδέ* could be elided, that may be accidental. Still, it should be noted along with the other facts,—that *ἰδέ* occurs nowhere else in tragedy, and that the hiatus after Βοσπόριαι must be excused, as in epic verse, by the ictus before caesura (*Introd. to Homer* p. 194): cp. *Il.* 14. 175 *ἀλειψαμένη, ἰδὲ χαίτας | πεξαμένη*. On the whole, I now prefer to leave **ἠδ'**, with an obelus. Either Βοσπόριαι καὶ ὁ or Βοσπόριαί θ' ὅ τε would be possible.

are the shores of Bosporus, and Thracian Salmydessus; where Ares, neighbour to the city, saw the accurst, blinding wound dealt to the two sons of Phineus by his fierce wife,—the wound that brought darkness to those vengeance-craving orbs, smitten with her bloody hands, smitten with her shuttle for a dagger.

(formerly) conject. *ἄγχουρος*. Seyffert, *ἀρχέπολις*. **972** *ἀρατὸν*] Hermann conject. *ἀρακτὸν*: Schneidewin, *ἀραῖον*. **973** *τυφλωθὲν* MSS.: *ἀραχθὲν* Wunder. **975** *ἀραχθὲν ἐγχέων* L: the later MSS. have either this or *ἀραχθὲν ἀχέων*. Seidler and Lachmann restored *ἀραχθέντων*. Nauck would prefer *τυφλωθέντων* here, and *ἀραχθὲν* in 973.

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970 ἀγχίπολις Ἄρης. This reading (L's) agrees metrically with the antistrophe (981 *ἀρχαιογόνων*), if we suppose the 2nd and 3rd syllables of *ἀγχίπολις* to represent a resolved long syllable. Such a resolution is rare, but not unexampled: see on 798. We could avoid it by reading, with Gleditsch, *ἄκραι Βοσπόριαι, ἵν' ὁ Θρηκῶν ἄξενος | Σαλμυδησσὸς Ἄρης τ' ἀγχίπολις*. But (*a*) this does not explain how *ἠδ'* came into the MSS.: and (*b*) it is evidently better to say, 'where Ares saw,' than, 'where Salmydessus and Ares saw.' The reference to the god's cruel joy would thus lose much of its force. If, on the other hand, **ἀγχίπτολις** is read, then **Ἄρης** has *ᾱ*, and in 981 we must suppose the loss of a syllable after **ἀρχαιογόνων**. But such a loss is very improbable: that verse appears sound. Neither *ἄγχουρος* nor *ἀρχέπολις* has any likelihood.—Ares is 'neighbour to the city' of Salmydessus because his home is in Thrace (*Il.* 13. 301, etc.). There may also be a special reference to some local shrine. 'He saw the wound dealt': *i.e.*, it was a deed such as he loves to see.

971 ff. Φινείδαις, dat. of interest, with *τυφλωθέν*.—**ἀρατόν**, accursed, bringing a curse on the authors of the wound. In his dramatic treatment of the story, Soph. had connected this blinding of the sons with the punishment of blindness which the gods afterwards inflicted on Phineus himself (schol. Apoll. Rhod. 2. 178).—**ἔλκος τυφλωθέν**. *τυφλοῦν ἕλκος* = to *inflict* a *blinding* wound. Cp. *Ai.* 55 *ἔκειρε... φόνον*, he *dealt* death *by hewing down*. Eur. *Suppl.* 1205 *τρώσῃς φόνον*, (wherever) thou *dealest* the *death*-wound. Verg. *Aen.* 11. 82 caeso *sparsuros* sanguine *flammam* (caedere sanguinem = to *shed* blood *by cutting*). In such pregnant idioms the special verb = a general verb *plus* the partic. of the special verb used instrumentally: *e.g.*, *τυφλῶ ἕλκος* = *ποιῶ ἕλκος τυφλῶν*.—**ἐξ** here = *ὑπό* of the direct agent: for, as *κερκίδων* indicates, she did it with her own hand. Distinguish *ἐκ Διονύσου* in 957 (by his order).

974 ἀλαὸν...κύκλοις, sightless *for* the orbs, *i.e.*, making them sightless. Cp. Pind. *O.* 1. 26 *καθαροῦ λέβητος*, the purifying cauldron. — **ἀλαστόροισιν**. The form *ἀλάστορος* was used by Aesch. as = *ἀλάστωρ* (fr. 87 *πρευμενὴς ἀ.*, fr. 286 *μέγαν ἀ.*). The form may have been generally current, since Pherecydes used *Ζεὺς Ἀλάστορος* instead of Z. *Ἀλάστωρ* (Cramer *Anecd.* 1. 62). The blind orbs are *ἀλάστοροι*, 'avenging spirits,' in the sense that they mutely appeal to the gods for vengeance.—For the *παρήκησις* (*O. T.* 371) Wolff cp. *Il.* 6. 201 *κὰπ πεδίον τὸ Ἀλήϊον οἷος ἀλᾶτο*.

975 ἀραχθέντων. So *ἀράσσω* is used of Oed. striking his eyes with the *περόναι* (*O. T.* 1276).—**ὑπό** with dat. of the instrument, as in the epic *ὑπὸ χερσὶ δαμῆναι*, *O. T.* 202 *ὑπὸ σῷ φθίσον κεραυνῷ*.

976 κερκίδων, poet. plur. for sing., like *βωμοί*, *σκῆπτρα*, etc.—The *κερκίς* (*κρέκω*, to strike the web in weaving) was 'like a large netting needle' (Rich *s.v. radius*), 'rather longer than the breadth of the web.' It was used for two purposes. (1) As a rod with which to strike the threads of the woof, in order to condense them. The flat blade called *σπάθη* was a later substitute. In the modern loom this is done by the moveable bar called the 'batten.' (2) As a shuttle, *i.e.*, an instrument for shooting the threads of the woof (*κρόκη*) from one side of the loom to the other, between the threads of the warp (*στήμων*). In the East weavers sometimes use a long reed for both these purposes. Eur. *Tro.* 198 *οὐκ Ἰδαίοις ἱστοῖς κερκίδα | δινεύουσ' ἐξαλλάξω* ('no more,

ἀντ. β'. κατὰ δὲ τακόμενοι μέλεοι μελέαν πάθαν 977
2 κλαῖον, ματρὸς ἔχοντες ἀνύμφευτον γονάν· 980
3 ἃ δὲ σπέρμα μὲν ἀρχαιογόνων
4 ἄντασ' Ἐρεχθεϊδᾶν,
5 τηλεπόροις δ' ἐν ἄντροις
6 τράφη θυελλαισιν ἐν πατρῴαις
7 Βορεὰς ἅμιππος ὀρθόποδος ὑπὲρ πάγου, 985
8 θεῶν παῖς· ἀλλὰ κἀπ' ἐκείνᾳ
9 Μοῖραι μακραίωνες ἔσχον, ὦ παῖ.

ΤΕΙΡΕΣΙΑΣ.

Θήβης ἄνακτες, ἤκομεν κοινὴν ὁδὸν
δύ' ἐξ ἑνὸς βλέποντε· τοῖς τυφλοῖσι γὰρ
αὕτη κέλευθος ἐκ προηγητοῦ πέλει. 990
ΚΡ. τί δ' ἔστιν, ὦ γεραιὲ Τειρεσία, νέον;
ΤΕ. ἐγὼ διδάξω, καὶ σὺ τῷ μάντει πιθοῦ.

977—987 L divides thus: *κατὰ δὲ*— | *μελέαν*— | *κλαῖον*— | *ἔχον*|*τεσ*— | *δὲ σπέρμα* — | *ἄντασ*— | *τηλεπόροισ*— | *τράφη*— | *βορεὰσ*— | *θεῶν*— | *μοῖραι . . παῖ*. **980** *ματρὸς* r, *πατρὸς* L. Cp. 863. **981 f.** Dindorf conject. *ἀρχαιογόνοιο* | . .

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at the loom, will I send the shuttle flying across the warp').—Cp. Eur. *Hec.* 1170, where the women blind Polymestor with their brooches (*πόρπαι = περόναι*); and *O. T.* 1269 n.

977 f. κατά in tmesis, as *O. T.* 1198, *O. C.* 1689, etc.—*κατατακόμενοι* alludes to their imprisonment; cp. schol. on 980 *τυφλώσασα τοὺς Κλεοπάτρας παῖδας ἐν τάφῳ καθεῖρξεν*.—**μέλεοι μελέαν**: cp. 156: *O. T.* 479.

980 ματρὸς ἔχοντες ἀν. γονάν, having their origin from an unhappily-married mother. The epithet is made to agree with **γονάν**, not with **ματρός**, as in 793, *νεῖκος-ἀνδρῶν ξύναιμον*: *i.e.*, *μητρὸς-γονή*, mother-source, forms one notion. For *γονὰς ἔχειν* cp. *O. C.* 972 *δς οὔτε βλάστας πω γενεθλίους πατρός*, | *οὐ μητρὸς εἶχον*. For **ἀνύμφ.**, cp. Eur. *Tr.* 144 *ἄλοχοι μέλεαι...καὶ δύσνυμφοι*: *Hipp.* 757 *κακονυμφοτάταν ὄνασιν* ('to bless her with a marriage most unblest'). *O. T.* 1214 *ἄγαμον γάμον*.—The comma should not be placed after **ματρός**, which is inseparable from the following phrase. Without *ματρός*, the words *ἔχοντες ἀνύμφευτον γονάν* could still mean, 'born from one who was unhappily married,' but would be harsh and obscure. The word **πάθαν** refers to their own fate. Then **ματρὸς... γονάν** supplements this by indicating that they mourn for their mother's fate also.

981 f. σπέρμα, acc. of respect; *Od.* 15. 267 *ἐξ Ἰθάκης γένος εἰμί*.—**ἀρχαιογ.**: *Ai.* 202 *γενεᾶς χθονίων ἀπ' Ἐρεχθειδῶν*.—**ἄντασ' Ἐρ.**, attained unto them, could trace her lineage to them,—her mother Oreithyia being the daughter of Erechtheus. Remark that the acc. *σπέρμα* mitigates the boldness of *ἄντασε*, and also suggests its primary meaning—viz., that the genealogy is carried back to a point at which it *meets* the Erechtheid line. Cp. Her. 2. 143 (Hecataeus) *γενεηλογήσαντί τε ἑωυτὸν καὶ ἀναδήσαντι τὴν πατριὴν ἐς ἑκκαιδέκατον θεόν*.

983 τηλεπόροις, merely poet. for '<u>dis</u>tant'; lit., to which it is a far journey. Not (I think), 'spacious' (*i.e.* '*in* which one can go far'): nor, 'extending far into the mountains.' So in *Ai.* 564, *τηλωπὸς οἰκνεῖ*, the adj. is merely 'distant'; it has not its full sense, 'seen afar.' Boreas carried Oreithyia to a region of Thrace which the poets called 'Sarpêdon' (we see the association with *ἁρπάζω*)—not, seemingly, the promontory called 'Sarpedonion,' on the S. coast, but in the wilds

Pining in their misery, they bewailed their cruel doom, those sons of a mother hapless in her marriage; but she traced her descent from the ancient line of the Erechtheidae; and in far-distant caves she was nursed amid her father's storms, that child of Boreas, swift as a steed over the steep hills, a daughter of gods; yet upon her also the grey Fates bore hard, my daughter. 2nd antistrophe.

Enter TEIRESIAS, *led by a boy, on the spectators' right.*

TE. Princes of Thebes, we have come with linked steps, both served by the eyes of one; for thus, by a guide's help, the blind must walk.

CR. And what, aged Teiresias, are thy tidings?

TE. I will tell thee; and do thou hearken to the seer.

'Ερεχθείδα, reading ἀγχίπτολις in 970. Meineke conject. ὦ Ζεῦ: Bergk, ὤπα.

984 θυέλλησιν MSS. **987** ὦ παῖ] **990** ἐκ] Blaydes conject. ἠκ.

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of Haemus. It is of this that Soph. is thinking here: cp. fr. 575 ἡμεῖς δ' ἐν ἄνδροις, ἔνθα Σαρπηδὼν πέτρα. That verse is from the Τυμπανισταί, in which the story of Cleopatra was noticed (cp. on 966); and she was probably the speaker. Oreithyia bore two sons to Boreas, Calais and Zetes; and, besides Cleopatra, another daughter, Chionè.

985 ἄμιππος, swift as horses. Cp. *O. T.* 466 ἀελλάδων | ἵππων, 'storm-swift steeds.' In prose ἄμιπποι = foot-soldiers who, in the Boeotian army, were sometimes told off to run alongside the cavalry (Thuc. 5. 57, Xen. *H.* 7. 5. 23). Cp. Theogn. 715 ὠκύτερος δ' εἴησθα πόδας ταχεῶν 'Αρπυιῶν | καὶ παίδων Βορέω.—ὀρθόποδος, steep. ὀρθόπους, 'erect upon one's feet,' seems to be here merely a poet. equiv. (suggested by metrical convenience) for ὄρθιος. This was the more natural, since πούς, κνήμη, etc., were so oft. said of mountains. In *O. T.* 866 ὑψίποδες, said of the eternal νόμοι, differs from ὀρθόπους here by implying movement ('of sublime range'). We need not, then, explain ὀρθόπους as = ὄρθιος τοῖς τοῦ ἀναβαίνοντος ποσί.

986 f. κἀπ' ἐκείνᾳ...ἔσχον = καὶ ἐκείνη ἔπεσχον, from the intrans. ἐπέχω as = 'to direct (one's course) against a person,' 'to attack him': cp. *Od.* 19. 71 τί μοι ὧδ' ἐπέχεις κεκοτηότι θυμῷ; ('assail me'): *ib.* 22. 75 ἐπ' αὐτῷ πάντες ἔχωμεν ('let us all have at him').—Others understand, 'extended even to her,' 'reached her,' which mars the personification.—μακραίωνες: Aesch. *Eum.* 172 παλαιγενεῖς... Μοίρας.

988—1114 Fifth ἐπεισόδιον. Teiresias denounces the divine wrath. Creon, terror-stricken, hastens to bury Polyneices and to release Antigone.

988 f. ἄνακτες: cp. 843, 940.—δύ' ἐξ ἑνὸς βλ., two seeing by the agency of one (ἐκ as in 973): cp. *O. C.* 33 τῆς ὑπέρ τ' ἐμοῦ | αὐτῆς θ' ὁρώσης. The words would usu. mean, 'two seeing, where only one saw formerly.' Cp. *O. C.* 1764, where the regular sense of πράσσειν καλῶς, 'to fare well,' has not hindered the poet from using it as = 'to do rightly.'

990 αὕτη κ., the blind have this kind of walking appointed for them,—viz., walking with the help of a guide. αὕτη κ. = αὕτη ἡ κ. (*O. C.* 471): κέλευθος is not predicate (like παῦλαν in *O. C.* 88), as if the sense were, 'this (αὕτη for τοῦτο) is walking for the blind,—viz. to walk with a guide.' We do not need the art. ἡ with ἐκ, because πέλει = not simply 'is,' but, 'is possible.' Cp. *O. C.* 848 οὔκουν ποτ' ἐκ (by means of) τούτων γε μὴ σκήπτροιν ἔτι | ὁδοιπορήσῃς (the blind Oed.'s daughters).

991 τί δ' ἔστιν: cp. 20 n.

ΚΡ. οὔκουν πάρος γε σῆς ἀπεστάτουν φρενός.
ΤΕ. τοιγὰρ δι' ὀρθῆς τήνδ' *ἐναυκλήρεις πόλιν.
ΚΡ. ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.
ΤΕ. φρόνει βεβὼς αὖ νῦν ἐπὶ ξυροῦ τύχης.
ΚΡ. τί δ' ἔστιν; ὡς ἐγὼ τὸ σὸν φρίσσω στόμα.
ΤΕ. γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.
εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον
ἵζων, ἵν' ἦν μοι παντὸς οἰωνοῦ λιμήν,
ἀγνῶτ' ἀκούω φθόγγον ὀρνίθων, κακῷ
κλάζοντας οἴστρῳ καὶ βεβαρβαρωμένῳ·
καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς
ἔγνων· πτερῶν γὰρ ῥοῖβδος οὐκ ἄσημος ἦν.
εὐθὺς δὲ δείσας ἐμπύρων ἐγευόμην
βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων
Ἥφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῷ

994 *ναυκληρεῖσ* L: *ἐναυκλήρεις* Valckenaer. **996** *τύχης*] Semitelos conject. *κυρεῖς*. Blaydes, *νῦν ἀκμῆς ἐπὶ ξυροῦ*. **998** *σημεῖα τῆς ἐμῆς* r: *τῆσ ἐμῆσ σημεῖα* L

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993 f. οὔκουν...γε: cp. 321 n.—**δι' ὀρθῆς**, *sc. ὁδοῦ*. A rare instance of the fem. adj. in such a phrase with *διά*, which regularly takes a subst. (742 n.); but it follows the analogy of the freq. phrases with *ἐκ*, as *ἐξ εὐθείας*: *Tr.* 395 *ἐκ ταχείας*, 727 *ἐξ ἑκουσίας*: Thuc. 3. 92 *ἐκ καινῆς*: Her. 5. 116 *ἐκ νέης*, 6. 85 *ἐξ ὑστέρης*, 8. 6 *ἐκ τῆς ἀντίης*, etc.—**ἐναυκλήρεις** is right. The seer hopes, indeed, that the mischief can still be repaired (1025 ff.), but he thinks that Creon has made a disastrous mistake (1015). He could hardly say, then, *δι' ὀρθῆς...***ναυκληρεῖς**. Creon has only just become king; but he had formerly been regent for some years (cp. *O. T.* 1418). Aesch. has the verb in this fig. sense (*Th.* 652). Cp. 167 *ὤρθου*: *O. T.* 104 *ἀπευθύνειν*: *ib.* 923 *κυβερνήτην*.

995 πεπονθὼς *ὀνήσιμα*, *ἔχω μαρτυρεῖν* (*πεπονθέναι*). We could say, *μαρτυρῶ σοι εὐεργετήσαντι* (like *σύνοιδα*): but less well, *μαρτυρῶ εὖ πεπονθώς*. Cp. *O. C.* 1128 *εἰδὼς δ' ἀμύνω τοῖσδε τοῖς λόγοις τάδε*, with like emphasis on the partic., 'I have felt these benefits which I thus requite.'

996 φρόνει βεβώς, bethink thee that thou art placed. *O. C.* 1358 *ἐν πόνῳ | ... βεβηκώς*, n. *Il.* 10. 173 *νῦν γὰρ δὴ πάντεσσιν ἐπὶ ξυροῦ ἵσταται ἀκμῆς, | ἢ μάλα λυγρὸς ὄλεθρος Ἀχαιοῖς, ἠὲ βιῶναι*. Eur. *H. F.* 630 *ὦδ' ἔβητ' ἐπὶ ξυροῦ*; *Helen.* 897 *ἐπ' ἀκμῆς εἰμὶ κατθανόντ' ἰδεῖν*.—**τύχης**, interpreting *ξυροῦ*, adds dignity and solemnity to the phrase.

997 ὡς, exclamatory. *El.* 1112 *τί δ' ἔστιν, ὦ ξέν'*; *ὡς μ' ὑπέρχεται φόβος*.

999 f. θᾶκον. Paus. (9. 16. 1) saw at Thebes, near the temple of Zeus Ammon, *οἰωνοσκοπεῖον...Τειρεσίου καλούμενον*. Near it was a shrine of **Τύχη**.—**λιμήν**, a place to which the birds came: schol. *ὅρμος καὶ ἕδρα, ὅπου πάντα τὰ ὄρνεα προσέρχονται*. Cp. Eur. *Or.* 1077 *καὶ δῶμα πατρὸς καὶ μέγας πλούτου λιμήν* ('receptacle'): Aesch. applied the same phrase to Persia (*Pers.* 250). Omens were taken, not only from the flight of birds, but also from the positions in which they settled,—from their sounds, —and from their mode of feeding. The *λιμήν* means a place to which they were lured by food, so that their *συνεδρίαι* (Aesch. *P. V.* 492), and the other signs, could be noted. Cp. Arist. *H. A.* 9. 1 *ὅθεν καὶ τὰς διεδρίας καὶ τὰς συνεδρίας οἱ μάντεις λαμβάνουσι, δίεδρα μὲν τὰ πολέμια τιθέντες, σύνεδρα δὲ τὰ εἰρηνοῦντα πρὸς ἄλληλα*.—Herwerden conjectures *οὐρανοῦ λιμήν*, understanding a space of sky chosen as a field of augural observation (*templum*).

1001 ff. κακῷ, ill-omened (*O. C.* 1433).

ΚΡ. Indeed, it has not been my wont to slight thy counsel.
ΤΕ. Therefore didst thou steer our city's course aright.
ΚΡ. I have felt, and can attest, thy benefits.
ΤΕ. Mark that now, once more, thou standest on fate's fine edge.
ΚΡ. What means this? How I shudder at thy message!
ΤΕ. Thou wilt learn, when thou hearest the warnings of mine art. As I took my place on mine old seat of augury, where all birds have been wont to gather within my ken, I heard a strange voice among them; they were screaming with dire, feverish rage, that drowned their language in a jargon; and I knew that they were rending each other with their talons, murderously; the whirr of wings told no doubtful tale.

Forthwith, in fear, I essayed burnt-sacrifice on a duly kindled altar: but from my offerings the Fire-god showed no flame;

(cp. comment. on 106). **999** *ὀρνιθοσκόπον*] Nauck conject. *οἰωνοσκόπον*. **1000** *οἰωνοῦ*] Herwerden conject. *οὐρανοῦ*. **1002** Wecklein conject. *βεβαρβαρωμένως*: Usener, *βεβαρβαρωμένα*.

—**οἴστρῳ**, 'gad-fly,' then fig., 'rage,' a word which often suggests divine stimulation: as Heracles asks, *ποῦ δ' οἴστρος ἡμᾶς ἔλαβε*; (Eur. *H. F.* 1144).—**κλάζοντας**, since *φθόγγον ὀρνίθων* = *ὄρνιθας φθεγγομένους*: *Il.* 17. 755 *τῶν δ' ὥστε ψαρῶν νέφος ἔρχεται ἠὲ κολοιῶν | οὐλον κεκλήγοντες*: *Od.* 12. 181 *ἀλλ' ὅτε τόσσον ἀπῆν* (*sc.* *ἡ νηῦς*) *ὅσσον τε γέγωνε βοήσας, | ῥίμφα διώκοντες*.—**βεβαρβαρωμένῳ**. To the seer, the voices of birds were usually *εὔσημοι* (1021). Conversely the sound of a strange language is likened to the twittering of birds: Her. 2. 57 *ἔως δὲ ἐβαρβάριζε* (*ἡ γυνή*), *ὄρνιθος τρόπον ἐδόκεέ σφι φθέγγεσθαι*. Aesch. used *χελιδονίζειν* as = *βαρβαρίζειν* (fr. 440, cp. *Ag.* 1050).

1003 **ἐν χηλαῖσιν**, 'with' them: 764 n. —**φοναῖς**, an adverbial dat. of manner, 'murderously.' Cp. *O. C.* 1318 *εὔχεται κατασκαφῇ | Καπανεὺς τὸ Θήβης ἄστυ δηώσειν πυρί*, where the first dat. is one of manner, like *φοναῖς* here, and the second (instrumental) answers to *ἐν χηλαῖσιν*. Elsewhere the Attic use of the subst. is limited to the phrase *ἐν φοναῖς* (696 n.). The Schol. has *φοναῖς· ταῖς αἱμακτικαῖς*: as though it were from an adj. *φονός*. So some recent edd. take it. Such an adj. could have come from the rt. *φεν*, but there is no trace of it.

1005 The feuds and friendships of birds (*ἔχθραι τε καὶ στέργηθρα* Aesch. *P. V.* 492) were among the signs noted by augurs. In this case there was a vague omen of bloodshed (*φοναῖς*), but no clear sign. The seer now sought further light by another mode of divination.—**ἐμπύρων**, *sc.* *ἱερῶν*, burnt-sacrifice; where the omen was given by the manner in which the fire dealt with the offering. Eur. *Suppl.* 155 *μάντεις δ' ἐπῆλθες, ἐμπύρων τ' εἶδες φλόγα*; *Phoen.* 954 *ἐμπύρῳ χρῆται τέχνῃ*. *I. T.* 16 *εἰς ἔμπυρ' ἦλθε* (had recourse to). This was *ἡ δι' ἐμπύρων μαντεία, ignispicium*, while *ἱεροσκοπία* = *haruspicina*, divination by inspecting entrails. In Aesch. *P. V.*, 488—499, vv. 488—492 concern *ὀρνιθομαντεία*: vv. 493—5, *ἱεροσκοπία*: and vv. 496—9, *ἔμπυρα*.—**ἐγευόμην**, proceeded to make trial of: *Tr.* 1101 *μόχθων μυρίων ἐγευσάμην*: Plat. *Rep.* 475 c *παντὸς μαθήματος γεύεσθαι*.

1006 **παμφλέκτοισι**, fully kindled. Fuel was placed around the offerings on the altar, and ignited at several points. The epithet marks that the failure of the rite was not due to any negligence.—**θυμάτων**. The offering consisted of thigh-bones cut from a sheep (or ox), with some of the flesh adhering to them, and wrapped round with a double covering of fat. On the top of these thigh-bones were laid parts of the victim's intestines (*σπλάγχνα*), including the gall-bladder (*χολή*).

1007 **Ἥφαιστος** = *πῦρ* (n. on 120 ff.). It was a good sign if the fire at once seized on the offering, and blazed up in clear flames (Apoll. Rhod. 1. 436 *σέλας... | πάντοσε λαμπόμενον θυέων ἄπο*). It was

μυδῶσα κηκὶς μηρίων ἐτήκετο
κἄτυφε κἀνέπτυε, καὶ μετάρσιοι
χολαὶ διεσπείροντο, καὶ καταρρυεὶς
μηροὶ καλυπτῆς ἐξέκειντο πιμελῆς.
τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα
φθίνοντ' ἀσήμων ὀργίων μαντεύματα·
ἐμοὶ γὰρ οὗτος ἡγεμών, ἄλλοις δ' ἐγώ.
καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις.

1013 *φθίνοντ'*] Wecklein conject. *φανέντ'*: Semitelos *φανθέντα*, with Nauck's *σεμνῶν* for *ἀσήμων*.—*μαντεύματα*] Nauck *μαγεύματα*: M. Schmidt *λατρεύματα*.

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a bad sign, if the fire was smothered in smoke, or played feebly around the flesh without consuming it. See Eur. *Ph.* 1255 *μάντεις δὲ μῆλ' ἔσφαζον, ἐμπύρους τ' ἀκμὰς | ῥήξεις τ' ἐνώμων, ὑγρότητ' ἐναντίαν, | ἄκραν τε λαμπάδ', ἣ δυοῖν ὄρους ἔχει, | νίκης τε σῆμα καὶ τὸ τῶν ἡσσωμένων*: the seers 'were watching for *points* of flame, or for *breaks* in it,—such flickering as portends evil'; *i.e.*, they were watching to see whether it would blaze up or die down. The *ἄκρα λαμπάς* is prob. the highest point of the fire, which, if towards the right side, meant victory; if towards the left, defeat. So Statius, *Theb.* 10. 599, where Teiresias offers *ἔμπυρα*, and his daughter reports the signs to him (as the *παῖς* does here): *Sanguineos flammarum apices* (=*ἐμπύρους ἀκμάς*) *geminumque per aras | Ignem, et clara tamen mediae fastigia lucis* (=*ἄκραν λαμπάδα*) | *Orta docet: tunc in speciem serpentis inanem | Ancipiti gyro volvi* ('as if creeping on its way without an aim, the fire played timidly around the offering'). In Seneca *Oed.* 307 Teiresias asks, *Quid flamma? Larga iamne comprendit dapes? | Utrumne clarus ignis et nitidus stetit, | Rectusque purum verticem caelo tulit, | An latera circum serpit incertus viae, | Et fluctuante turbidus fumo labat?*

1008 f. The fat wrapped about the thigh-bones ought to have caught fire, when the flesh on the bones would have been burned, and the bones themselves calcined. But here there was no flame; the kindled fuel lay in smouldering embers (*σποδός*). The heat caused a fatty moisture to exude from the covering of the thigh-bones. Trickling forth on the embers, this moisture emitted smoke, and sputtered as it threw particles of the fat upwards. The gall-bladder, too, which lay on the top of the thigh-bones, instead of catching fire, was gradually inflated by the heat, till it burst, scattering the gall into the air. And now the melting of the fat which covered the thigh-bones had gone so far that it was no longer a covering, but merely a liquid that was streaming off them, while they themselves were left naked and intact. So utterly had the gods refused the offering.

μυδῶσα: cp. 410: *O. T.* 1278 *φόνου μυδώσας σταγόνας*.—**κηκὶς μηρίων**, a moisture exuding from them. For *μηρία* see on 1011. Cp. Aesch. *Cho.* 268 *ἐν κηκῖδι πισσήρει φλογός*, pitchy ooze of flame, *i.e.*, the funeral-fire of pine-wood from which pitch oozes. We might perh. join *μηρίων ἐτήκετο*, 'was distilled from them': but the other constr. is simpler, and *τήκεσθαί τινος* is not found elsewhere.—**ἐτήκετο** here=exuded: it goes with **ἐπὶ σποδῷ** (the embers of the fuel placed around the offering).—**ἀνέπτυε**, as particles of the fat crackled and were tossed upward on contact with the smouldering fire.

1010 χολαί. Arist. always uses the sing. *χολή* for the gall-bladder. In Plat. *Tim.* 82 E *χολάς*='kinds of bile,' the *χολῆς εἴδη* of 83 C. Here there was a metrical motive (*διεσπείροντο*) for the plur., which denotes not merely the gall-bladder, but also the gall dispersed from it. The gall-bladder, and the lobe of the liver, afforded omens, by colour and form, in *ἱεροσκοπία* (1005 n.): Aesch. *P. V.* 495 *χολῆς λοβοῦ τε ποικίλην εὐμορφίαν*: cp. Eur. *El.* 827 ff. But here, in *ἔμπυρα*, the *χολή* was simply a part of the burnt-offering,—added to the *μηρία*, because otherwise associated with divina-

a dank moisture, oozing from the thigh-flesh, trickled forth upon the embers, and smoked, and sputtered; the gall was scattered to the air; and the streaming thighs lay bared of the fat that had been wrapped round them.

Such was the failure of the rites by which I vainly asked a sign, as from this boy I learned; for he is my guide, as I am guide to others. And 'tis thy counsel that hath brought this sickness on our state.

1015 *ταῦτα* had been omitted in L, but the first hand has added it above the line.

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tion. Cp. the unknown poet in Clemens Alex. *Strom.* p. 851 (it is vain to think that the gods rejoice) *ὀστῶν ἀσάρκων καὶ χολῆς πυρουμένης*. So, too, Menander *ap.* Athen. 146 E *οἱ δὲ τὴν ὀσφὺν ἄκραν | καὶ τὴν χολὴν ὀστᾶ τ' ἄβρωτα τοῖς θεοῖς | ἐπιθέντες αὐτοὶ τἄλλα καταπίνουσ' ἀεί*.

καταρρυεῖς, running down, dripping, with the fat which was melting off them: Schol. *καταρρεόμενοι, καθυγραινόμενοι*. This use of the adj. is parallel with a frequent use of the verb, as Eur. *Tro.* 15 *θεῶν ἀνάκτορα | φόνῳ καταρρεῖ*: *Il.* 8. 65 *ῥέε δ' αἵματι γαῖα*: Eur. *Bacch.* 142 *ῥεῖ δὲ γάλακτι πέδον*, etc.—*καταρρυεῖς* could also mean, 'slipping down'; but it does not appear that the *μηροί* were displaced; they were merely bared.

1011 μηροί=μηρίων in 1008,—thigh-bones, with some flesh on them. *μηρός* is the ordinary word for 'thigh.' *μηρία* was the sacrificial word, denoting thigh-bones, with so much flesh as the sacrificer chose to leave upon them. The tendency to give the gods more bone than meat is noticed by the poets quoted on v. 1010 (*ὀστῶν ἀσάρκων—ὀστᾶ ἄβρωτα*), and by Hes. *Th.* 556 (where men offer *ὀστέα λευκά* to the gods),—as it is implied in the story there told, of Prometheus giving the worst parts of the ox to Zeus, and keeping the best for men. Since the bone was an essential part of the offering, *μηρία* cannot be merely, 'slices cut from the thighs.' In the Homeric phrase, *κατὰ πίονα μηρία καίειν*, the word means, like *μηροί* here, thigh-bones wrapped in fat, the *κνίσῃ... κῶλα συγκαλυπτά* of Aesch. *P. V.* 496. In *Od.* 3. 456 *ἐκ μηρία τάμνον | πάντα κατὰ μοῖραν*, the phrase is equiv. to the *μηροὺς ἐξέταμον* of the *Il.* (1. 460 etc.); *i.e.*, *μηρία* includes the bones. Only one ox is there in question, but *πάντα*='completely.' The Hom. *μῆρα*=*μηρία* (*Il.* 1. 464).—**καλυπτῆς**='which had been wrapped round them'; cp. *Il.* 21. 321 *τόσσην οἱ ἅσιν καθύπερθε καλύψω*, 'so thick a covering of silt will I lay on him.' This is better than to make the adj. active, 'covering,' like *μεμπτός*, 'blaming' (*Tr.* 446: cp. *O. T.* 969 n.).—**πιμελής** (*πίων*), prop., soft fat (*adeps*), as dist. from *στέαρ*, stiff fat, tallow (*sebum*). The fat was laid in a double layer round the *μηρία*: *Il.* 1. 460 *μηρούς τ' ἐξέταμον κατά τε κνίσῃ ἐκάλυψαν, | δίπτυχα ποιήσαντες*. So human bones are wrapped *δίπλακι δημῷ*, *Il.* 23. 243.—**ἐξέκειντο**, lay outside of, *i.e.*, had been bared of, the fat.

1012 f. τοιαῦτα, adverbially with *φθίνοντα*: cp. 848 *οἷα* n.—**ὀργίων μαντεύματα**, 'oracles derived from rites,'—the predictions which he could have made if the rites had given him a sign. They gave none; and so his hopes of reading the future came to nought (**φθίνοντα**: cp. *O. T.* 906 *φθίνοντα... | θέσφατα*). Cp. *Tr.* 765 (where Heracles offers burnt sacrifice) *ὅπως δὲ σεμνῶν ὀργίων ἔδαίετο | φλὸξ αἱματηρά*.—**ἀσήμων**, not giving the *φλογωπὰ σήματα* (Aesch. *P. V.* 498) which burnt offerings can yield. Such signs might be good or evil, according to the aspects of the fire (cp. 1007 n.). But here the fire had refused to burn at all. Like the birds, these rites also had left him without any definite sign—though with a strengthened presentiment of evil.

1014 ἡγεμών. Cp. Statius *Theb.* 10. 603: the daughter of Teiresias describes the omens to him, *patriasque illuminat umbras*.

1015 ἐκ, of cause, as *O. C.* 620 *ἐκ σμικροῦ λόγου*. Cp. 957, 973.—**φρενός**, counsel, as 993.—**νοσεῖ**, *i.e.*, has incurred a *μίασμα*: cp. 1141.

βωμοὶ γὰρ ἡμῖν ἐσχάραι τε παντελεῖς
πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς
τοῦ δυσμόρου πεπτῶτος Οἰδίπου γόνου.
κᾆτ' οὐ δέχονται θυστάδας λιτὰς ἔτι
θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα,
οὐδ' ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς,
ἀνδροφθόρου βεβρῶτες αἵματος λίπος.
ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ
τοῖς πᾶσι κοινόν ἐστι τοὐξαμαρτάνειν·
ἐπεὶ δ' ἁμάρτῃ, κεῖνος οὐκέτ' ἔστ' ἀνὴρ
ἄβουλος οὐδ' ἄνολβος, ὅστις ἐς κακὸν
πεσὼν ἀκεῖται μηδ' ἀκίνητος πέλει.
αὐθαδία τοι σκαιότητ' ὀφλισκάνει.
ἀλλ' εἶκε τῷ θανόντι, μηδ' ὀλωλότα

1016 f. παντελεῖς] In L εῖ has been made from η: over which ει had been written. So in 1017 πλήρεις from πλήρης. **1021** εὐσήμους] In L there has been an erasure of two (or three) letters after εὐ. Nauck conj. οὐδ' αἰσίους βοιβδοῦσιν ὄρνιθες βοάς. **1022** λίπος] Blomfield conject. λίβος.—Blaydes proposes (inter alia) ἀνδρ. βεβρῶτα σώματος λίπος, with ὅρνε' in 1021. **1025** ἁμάρτηι L:

1016 βωμοί, the public altars of the gods, usu. raised on a base (*κρηπίς*) with steps (cp. 854, *O. T.* 182).—**ἐσχάραι**, portable braziers, used in private houses either for sacrifice to household deities (esp. Ἑστία), or for purposes of cooking. Harpocration *s.v.* quotes Ammonius of Lamprae (an Attic writer of the 1st cent. A.D., who left a treatise Περὶ βωμῶν καὶ θυσιῶν):—*ἐσχάραν φησὶ καλεῖσθαι τὴν μὴ ἔχουσαν ὕψος,...ἀλλ' ἐπὶ γῆς ἱδρυμένην.* It stood on four legs, instead of having a pedestal like the *βωμός* (Ross *Inscrr.* 3. 52 *ἐσχάραν τετράποδον*). It was used in sacrifice to the *ἥρωες*, who, not being *θεοί*, had no claim to *βωμοί*: Pollux 1. 8 *ἑσχάρα δ' ἰδικῶς δοκεῖ ὠνομάσθαι, ἐφ' ἧς τοῖς ἥρωσιν ἀποθύομεν.*—**παντελεῖς**, in their full tale, 'one and all.' So ὁλόκληροι or ὁλοσχερεῖς could be used, where the notion was that of a total to which no unit was lacking.—Not, 'receiving *ἱερὰ τέλεια*'; nor, 'serving for all rites' (*τέλη*).

1017 f. πλήρεις (*εἰσίν*) are defiled, **ὑπ' οἰων. κ. κυνῶν**, by birds and dogs, **βορᾶς τοῦ...Οἰδ. γόνου**, with their food, (torn) from the son of Oed. This sense of *πλήρης* belongs also to *πλέως* and *μεστός*, but esp. to *ἀνάπλεως*, as to *ἀναπίμπλημι*. The fig. sense of *πλήρεις* might here allow us to take *ὑπό* with *βορᾶς*, but it goes more naturally with the agents. For the gen. **γόνου**, describing the source or material of the *βορά*, cp. Aesch. *Ag.* 1220 *κρεῶν...οἰκείας βορᾶς*, food supplied by their own flesh (*οἰκείας* instead of *οἰκείων*: cp. above, 793). **δυσμόρου**, adverbially with **πεπτώτος**, instead of *δυσμόρως*: cp. 823 *λυγροτάταν ὀλέσθαι*, n. —Two other constructions are possible. (1) **τοῦ...γόνου** in appos. with **βορᾶς**: 'their food,—viz., the son': cp. 1040 *βορὰν | φέρειν νιν*. But this seems forced, when the reference is to dispersed morsels of his flesh. (2) **τοῦ...γόνου** as gen. absol., 'as,' or 'since,' he has fallen. Such a gen. absol., however, ought here to express, not, 'as he has fallen,' but, 'as he has been left unburied.'

1019 κᾆτ', 'and then,' here='and so.' It usually means, 'and after that,' *i.e.*, 'and nevertheless' (*O. C.* 418).—**θυστάδας**, accompanying sacrifice: Aesch. *Theb.* 269 Ἑλληνικὸν *νόμισμα θυστάδος βοῆς*. Cp. *Il.* 9. 499 *καὶ μὲν τοὺς* (the gods) *θυέεσσι καὶ εὐχωλῇς ἀγανῇσιν | λοιβῇ τε κνίσῃ τε παρατρωπῶσ' ἄνθρωποι | λισσόμενοι.*

1021 f. ὄρνῖς, as *Il.* 24. 219; *El.* 149; Eur. *H. F.* 72, fr. 637: Ar. *Av.*

For the altars of our city and of our hearths have been tainted, one and all, by birds and dogs, with carrion from the hapless corpse, the son of Oedipus: and therefore the gods no more accept prayer and sacrifice at our hands, or the flame of meat-offering; nor doth any bird give a clear sign by its shrill cry, for they have tasted the fatness of a slain man's blood.

Think, then, on these things, my son. All men are liable to err; but when an error hath been made, that man is no longer witless or unblest who heals the ill into which he hath fallen, and remains not stubborn. Self-will, we know, incurs the charge of folly. Nay, allow the claim of the dead; stab not the

ἁμάρτοι r.—οὐκ ἔστ' L: οὐκέτ' ἔστ' r. **1027** ἀκεῖται MSS. ἀκῆται Wunder.—ἄνητος L: ἀκίνητος r. Blaydes conject. ἀνίκητος or ἀνίατος: M. Schmidt, ἀνήκεστος.—πέλει L, with η written above by the first hand. **1029** τῷ θανόντι] Heimsoeth conject. τῷ δέοντι: Nauck, τῷ φρενοῦντι: Wecklein, νουθετοῦντι:

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168 (*v. l.* τίς ὄρνις οὗτος, a quotation from tragedy: *v. l.* τίς οὗτος ὄρνις;). But ὄρνῖς (Eur. *Bacch.* 1364, Ar. *Av.* 833, etc.) is said to have been normal in Attic. —The ruggedness of the rhythm gives a certain impressive slowness, perhaps purposed. When an iambic verse has no caesura in the 3rd or in the 4th foot, it almost always has the 'quasi-caesura' (elision) after the 3rd foot (as if εὐσήμους were εὐφημοῦσ'). For other exceptions, cp. *Ai.* 1091 Μενέλαε, μὴ γνώμας ὑποστήσας σοφάς: *Ph.* 101, 1064, 1369: Aesch. *Pers.* 509 Θρήκην περάσαντες μύγις πολλῷ πόνῳ.—**εὐσήμους**: cp. on 1002.—**βεβρῶτες**, as if πάντες ὄρνιθες σιγῶσι had preceded. Cp. Her. 1. 87 ὡς ὥρα πάντα μὲν ἄνδρα σβεννύντα τὸ πῦρ, δυναμένους δὲ οὐκέτι καταλαβεῖν.—**ἀνδροφθόρου**. ἀνδρόφθορον αἷμα = ἀνδρὸς ἐφθαρμένου αἷμα: cp. *Ph.* 208 αὐδὰ τρυσάνωρ: *O. C.* 711, n. on αὔχημα εὔιππον.

1025 f. ἐπεί, instead of ἐπάν, with subjunct.: *O. C.* 1225. The subject to ἁμάρτῃ (ἀνήρ, or τις) is quickly supplied by the next clause.—**ἄνολβος**, of folly, as *Ai.* 1156: so δύσποτμος, *O. T.* 888.

1027 ἀκεῖται. *Il.* 13. 115 ἀλλ' ἀκεώμεθα θᾶσσον· ἀκέσται τοι φρένες ἐσθλῶν.—**ἀκίνητος**: cp. *O. T.* 336 ἄτεγκτος. Plat. *Tim.* 51 E τὸ μὲν ἀεὶ μετὰ ἀληθοῦς λόγου, τὸ δὲ ἄλογον· καὶ τὸ μὲν ἀκίνητον πειθοί, τὸ δὲ μεταπειστόν. *Il.* 15. 203 ἦ τι μεταστρέψεις; στρεπταὶ μέν τε φρένες ἐσθλῶν.

1028 αὐθαδία (poet. for αὐθάδεια), self-will, incurs the reproach of σκαιότης (for **ὀφλισκάνει** cp. 470). As δεξιός is a quick-witted man, of flexible and receptive mind, so σκαιός is one whose mental clumsiness makes him unapt to learn. σκαιότης, 'ineptitude,' is often associated with ignorance and with inaccessibility to new ideas. Cp. Plat. *Rep.* 411 E; one who omits to cultivate his mind acts βίᾳ...καὶ ἀγριότητι, ὥσπερ θηρίον..., καὶ ἐν ἀμαθίᾳ καὶ σκαιότητι μετὰ ἀρρυθμίας τε καὶ ἀχαριστίας ζῇ. Lys. or. 10 § 15 ἡγοῦμαι...τοῦτον...οὕτω σκαιὸν εἶναι ὥστε οὐ δύνασθαι μαθεῖν τὰ λεγόμενα. Ar. *Vesp.* 1183 ὦ σκαιὲ κἀπαίδευτε. So here σκαιότης expresses a stupidity that is deaf to remonstrance.

1029 f. εἶκε τῷ θανόντι, 'make a concession to the dead,' *i.e.*, give him the burial rites which are his due. It is not as if he were a living foe, and prowess (ἀλκή) could be shown by resisting his claim. The words τῷ θανόντι have been groundlessly suspected (see cr. n.).—**κέντει**, stab. Cp. the scene in the *Iliad* where the Greeks prick Hector's corpse with their swords; *Il.* 22. 371 οὐδ' ἄρα οἵ τις ἀνουτητί γε παρέστη: and *ib.* 24. 421. For κεντεῖν of cowardly or treacherous wounding, cp. *Ai.* 1244 ἡμᾶς ἢ κακοῖς βαλεῖτέ που | ἢ σὺν δόλῳ κεντήσεθ' οἱ λελειμμένοι.—**ἐπικτανεῖν**, 'slay *anew*.' In comp. with verbs of killing, ἐπί usu. = either 'in addition' (*O. C.* 1733 ἐπενάριξον, n.), or 'over' a grave, etc., as usu. ἐπισφάττειν: but cp. 1288: Diog. Laert. 2. 17 § 135 (Menedemus) Βίωνος...ἐπιμελῶς κατατρέχοντος τῶν μάντεων νεκροὺς αὐτὸς ἐπισφάττειν ἔλεγε. Cp. *Ph.* 946 ἐναίρων νεκρόν.

κέντει. τίς ἀλκὴ τὸν θανόντ' ἐπικτανεῖν; 1030
εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'
ἥδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.
ΚΡ. ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ
τοξεύετ' ἀνδρὸς τοῦδε, κοὐδὲ μαντικῆς
ἄπρακτος ὑμῖν εἰμι, τῶν δ' ὑπαὶ γένους 1035
ἐξημπόληµαι κἀμπεφόρτισμαι πάλαι.
κερδαίνετ', ἐμπολᾶτε τἀπὸ Σάρδεων
ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν
χρυσόν· τάφῳ δ' ἐκεῖνον οὐχὶ κρύψετε,
οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν 1040

Semitelos, *θεσπίζοντι*. **1030** *ἐπικτανεῖν*] The first hand in L had inadvertently written some other and longer word beginning with *ἐπι-*. *κτανεῖν* is in an erasure, which extends beyond it to the space of four or five letters. **1031 f.** *μανθάνειν* | *δ' ἥδιστον* L. **1034 f.** *κοὐδὲ μαντικῆς* | *ἄπρακτος ὑμῖν εἰμι τῶν δ' ὑπαὶ γένους* MSS. (*ὕμιν* L). See comment. **1036** *κἀμπεφόρτισμαι* L, with *κ* written above *μ* by an early hand. The later MSS. are divided between *κἀμ-* and *κἀκ-*: A has the latter. **1037** *τὰ προ σάρδεων* L, with *ὸν* above *τὰ* from the first

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1031 f. εὖ φρονήσας, having conceived kindly thoughts; a very rare use of the aor. part. in this sense, instead of *εὖ φρονῶν*. The aor. part. of *φρονέω* usu. means, (1) 'having come to a sound mind,' *O. T.* 649, and so Isocr. or. 8. § 141, *εὖ φρονήσαντας*: (2) 'having formed a project,' as Her. 7. 145: (3) in the phrase *τὠυτὸ* (or *τὰ αὐτὰ*) *φρονήσαντες*, 'having come to an agreement,' Her. 1. 60, 5. 72.—**μανθάνειν δ'**: for the elision (*ἐπισυναλοιφή*) see *O. T.* 29 n.: and cp. above, 350.—**εἰ...λέγοι**: for the optative in the *γνώμη*, see 666 n. With **ἥδιστον** we supply *ἐστί*, as in *O. T.* 315.

1033 ὥστε = *ὡς*: *O. C.* 343.—**σκοποῦ**, *sc.* *τοξεύουσι*: the gen. as with *στοχάζομαι*: so *Il.* 4. 100 *ὀΐστευσον Μενελάου*: 14. 402 *Αἴαντος δὲ πρῶτος ἀκόντισε*. Cp. 241.

1034 f. κοὐδὲ μαντικῆς *κ.τ.λ.*: not even by seer-craft do ye leave me unattempted: in your plots against me ye resort even to seer-craft. Two points in this phrase are notable. (1) **ἄπρακτος** = 'not worked,' in the sense of, 'not plotted against.' *πράσσειν* oft. = 'to intrigue'; and 'to intrigue *against* one' might be expressed by *πράσσειν περί τινος*, or *ἐπί τινι*, though *ἐπιβουλεύω τινί* is the usu. phrase. But, while *ἐπιβουλεύομαι* had a personal pass. use ('to be plotted against'), we could not say *πράσσονται*, 'they are the objects of an intrigue.' *ἄπρακτος* is therefore bolder than its prose equivalent, *ἀνεπιβούλευτος*. Still, for poetry, it seems possible. (2) **μαντικῆς**. Such a gen., joined to a verbal adj. with *α* privative, more often denotes the agent, answering to a gen. with *ὑπό* after a pass. verb, or to the subject of an act. verb: cp. 847: *Tr.* 685 *ἀκτῖνος...ἄθικτον* (untouched *by* the ray). Here, the instrument, *μαντική*, is, in fact, personified as the agent: *i.e.*, *μαντικῆς* does not correspond to the instrum. dat. in *καὶ μαντικῇ πράσσετε περὶ ἐμοῦ*, but to the nom. in *καὶ μαντικὴ πράσσει περὶ ἐμοῦ ὑμῖν* (ye have even seer-craft practising on me). An easier reading would be **μαντικῇ**. The instrumental dat. is often retained with the negative verbal; as Plat. *Symp.* 219 E *χρήμασι...μᾶλλον ἄρρωτος ἢ σιδήρῳ*: fr. com. anon. 52 *ἀνεπιβουλεύτου φθόνῳ*. But poetical usage seems to warrant *μαντικῆς*.—The conjecture **ἄπρατος** (see Appendix) would forestall the taunt which now forms the climax, *ἐξημπόλημαι*.

τῶν δ' ὑπαὶ γένους, 'by the tribe of those men.'—the *μάντεις* implied in *μαντικῆς*. Creon, though he addresses Teiresias, is speaking as much to the Chorus as to him. If we read **τῶν** (without **δ'**), as relative, it would naturally

fallen; what prowess is it to slay the slain anew? I have sought thy good, and for thy good I speak: and never is it sweeter to learn from a good counsellor than when he counsels for thine own gain.

CR. Old man, ye all shoot your shafts at me, as archers at the butts;—ye must needs practise on me with seer-craft also;—aye, the seer-tribe hath long trafficked in me, and made me their merchandise. Gain your gains, drive your trade, if ye list, in the silver-gold of Sardis and the gold of India; but ye shall not hide that man in the grave,—no, though the eagles of Zeus should

hand. Notwithstanding the space after *προ*, the scribe may have meant *προσάρδεων* to be one word, as it is in the lemma of the schol. But it is also possible that he merely forgot to accent *πρό*. Some of the later MSS. have *τὸν πρὸ σάρδεων* (as Vat.), others *τὸν πρὸς σάρδεων* (as A). Eustathius (p. 368. 30, 1483. 27) reads *τὸν πρὸς Σάρδεων*, which Brunck gave. Musgrave defended *τὸν πρὸ Σάρδεων*. Blaydes and Nauck restored *τἀπὸ Σάρδεων*. **1038** *βούλεσθε* made from *βούλεσθαι* L. **1040** *οὐδ' εἰ*] *οὐ δὴ* L.

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refer to **ὑμῖν**: it could hardly refer to **μαντικῆς**. The conjecture of Semitelos, **μαντικοῖς**, would then be attractive. But such a substitute for *μάντεσι* would be very strange. And, if we keep L's **τῶν δ'**, the scornful demonstrative sufficiently interprets the reference to *μάντεις*.—**ὑπαί** in trimeters, as *El.* 711: Aesch. *Ag.* 892, 944, *Eum.* 417.—**γένους**: cp. 1055.—For other views of the passage, see Appendix.

1036 ἐξεμπόλημαι. Creon means: 'The Thebans have bribed Teiresias to frighten me. He has taken their money. In return, he is to deliver me into their hands. I am like a piece of merchandise which has been sold for export, and put on board the buyer's ship.' Cp. 1063. Her. 1. 1 *ἐξεμπολημένων* (Ion.) *σφι σχεδὸν πάντων*, when they had sold off almost everything.—Neither *ἐμφορτίζομαι* nor *ἐκφορτίζομαι* occurs elsewhere, except that an old glossary (cited by Dind.) gives *ἐξεφορτίσατο*, *exoneravit* ('unladed'). In later Greek we find *ἐμφορτοῦσθαι ναῦν*, *ἔμφορτος*, and *ἐκφορτοῦν* (both act. and midd.). Here, **ἐμπεφόρτισμαι**, the reading of the first hand in L, marks the completion of the sale by the delivery of the goods. The Schol. quotes Callimachus (fr. 529), *ἐποιήσαντό με φόρτον*.—The correction in L, **ἐκπεφόρτισμαι**, is far inferior. It would mean, 'unladed (as a cargo) from a ship': not, 'made into a cargo,' nor, 'exported as a cargo.'—In *Tr.* 537 there is a like association of *ἐμπόλημα* and *φόρτος* (though the passage is not otherwise similar). Cp. Shaks. *Com. Err.* 3. 1. 72 'It would make a man mad as a buck, to be so bought and sold.'

1037 f. τἀπὸ Σάρδεων ἤλεκτρον: electron, or silver-gold, from the gold-mines of Tmolus in Lydia, the range s. of Sardis. Croesus dedicated at Delphi a lion of refined gold (*χρυσὸς ἄπεφθος*), standing on a pedestal formed by 117 half-plinths, or ingots, of gold,—four being of refined gold, and the rest of this electron, or 'white gold' (*λευκὸς χρυσός*); Her. 1. 50. The celebrity of this *ἀνάθημα* in Greece helps to explain the poet's phrase. Stein on Her. *l. c.* shows that the ratio of silver to gold in electron was about 3 to 7. Pliny, who makes the ratio only 1 to 4, describes electron both as a natural blend of metals, and as an artificial product (*fit et cura,...addito argento*, 33. 80).—Paus. 5. 12 § 7 distinguishes the two senses of *ἤλεκτρον*, (1) silver-gold, (2) amber. The latter is the *ἤλεκτρον* of Herodotus (3. 115), and of *Od.* 15. 460, where a Phoenician brings a golden *ὅρμος*, —*μετὰ δ' ἠλέκτροισιν ἔερτο* ('strung with amber beads').—**τἀπὸ** is a certain correction of L's *τὰ προ* (cr. n.): in class. Greek *ἤλεκτρον* is always neut., as it is in Paus. also.—**Ἰνδικὸν χρυσόν**: Her. 3. 94 speaks of the *Ἰνδοί* as sending Dareius an annual tribute of 360 talents in gold dust (*ψῆγμα*).

1040 οἱ Ζηνὸς αἰετοί: *Il.* 24. 310 *ὅς τε σοὶ αὐτῷ | φίλτατος οἰωνῶν, καὶ ἐὺ κράτος ἐστὶ μέγιστον*. Pind. *P.* 4. 4 (the

φέρειν νιν ἁρπάζοντες ἐς Διὸς θρόνους,
οὐδ' ὡς μίασμα τοῦτο μὴ τρέσας ἐγὼ
θάπτειν παρήσω· κεῖνον· εὖ γὰρ οἶδ' ὅτι
θεοὺς μιαίνειν οὔτις ἀνθρώπων σθένει.
πίπτουσι δ', ὦ γεραιὲ Τειρεσία, βροτῶν 1045
χοὶ πολλὰ δεινοὶ πτώματ' αἴσχρ', ὅταν λόγους
αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.
ΤΕ. φεῦ·
ἆρ' οἶδεν ἀνθρώπων τις, ἆρα φράζεται
ΚΡ. τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;
ΤΕ. ὅσῳ κράτιστον κτημάτων εὐβουλία; 1050
ΚΡ. ὅσῳπερ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.
ΤΕ. ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς.
ΚΡ. οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.
ΤΕ. καὶ μὴν λέγεις, ψευδῆ με θεσπίζειν λέγων.
ΚΡ. τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος. 1055
ΤΕ. τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

1042 f. ὡς] ὡσ L.—τοῦτο μὴ τρέσας] Nauck conject. τοῦτο ταρβήσας. Blaydes, τοῦτο δὴ τρέσας, if παρήσω be kept: but he gives τοῦτο μὴ τρέσας .. παρῶ τῳ (his own conject.). **1046** After αἴσχρ' two letters have been erased in L: the first

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Delphian priestess) χρυσέων Διὸς αἰητῶν πάρεδρος (the golden eagles on the ὀμφαλός). Hor. *Carm.* 4. 4. 1 *ministrum fulminis alitem.*

1042 f. οὐδ' ὡς, not even (I say) in that case,—repeating the supposition, οὐδ' εἰ θέλουσ'. Cp. *Il.* 9. 379 ff. οὐδ' εἴ μοι δεκάκις τε καὶ εἰκοσάκις τόσα δοίη, | ... οὐδέ κεν ὣς ἔτι θυμὸν ἐμὸν πείσει' Ἀγαμέμνων. *Od.* 22. 61 ff. οὐδ' εἴ μοι πατρώϊα πάντ' ἀποδοῖτε | ...οὐδέ κεν ὣς ἔτι χεῖρας ἐμὰς λήξαιμι φόνοιο.—Attic prose, too, used καὶ ὡς, 'even in that case' (Thuc. 1. 44), οὐδ' ὡς (id. 1. 132), etc.—**παρήσω.** οὐ μή, with the 2nd pers. fut. ind., prohibits; but with the 1st or 3rd pers. it can be used in emphatic denial, though the aor. subjunct. is more usual: *El.* 1052 οὔ σοι μὴ μεθέψομαί ποτε: see n. on *O. C.* 177. There is no reason, then, for suspecting the text (see cr. n.).

1044 θεοὺς μιαίνειν. Teiresias had said that the altars were defiled (1016). Creon replies that he will not yield, even if birds fly with the carrion up to the very throne of Zeus;—'*for no mortal can pollute the gods.*' Campbell takes this to be an utterance of scepticism, like οὐκ ἔφα τις | θεοὺς βροτῶν ἀξιοῦσθαι μέλειν (Aesch. *Ag.* 369),—anticipating the Epicurean conception of gods who are neither pleased nor angered by men.

This view seems to do some injustice to the poet's dramatic psychology. I read the words quite differently. The most orthodox Greek piety held that 'no mortal could pollute the gods.' See, for example, Eur. *H. F.* 1232. Heracles, having recovered sanity after slaying his children, has covered his face, to hide it from the holy light of the sun. Theseus —who is a type of normal εὐσέβεια— makes him uncover, saying,—τί δ'; οὐ μιαίνεις θνητὸς ὢν τὰ τῶν θεῶν. The sun-god cannot be polluted by a mortal. The idea of religious μίασμα was that a mortal had contracted some impurity which disqualified him for communion with the gods. The tainting of an altar cut off such communion by bringing uncleanness to the very place where men sought to be cleansed. Creon excitedly imagines a seemingly worse profanation, and then excuses his apparent impiety by a general maxim which all would admit:—'no man can pollute the gods.'

bear the carrion morsels to their Master's throne—no, not for dread of that defilement will I suffer his burial:—for well I know that no mortal can defile the gods.—But, aged Teiresias, the wisest fall with a shameful fall, when they clothe shameful thoughts in fair words, for lucre's sake.

ΤΕ. Alas! doth any man know, doth any consider...
ΚΡ. Whereof? What general truth dost thou announce?
ΤΕ. How precious, above all wealth, is good counsel?
ΚΡ. As folly, I think, is the worst mischief.
ΤΕ. Yet thou art tainted with that distemper.
ΚΡ. I would not answer the seer with a taunt.
ΤΕ. But thou dost, in saying that I prophesy falsely.
ΚΡ. Well, the prophet-tribe was ever fond of money.
ΤΕ. And the race bred of tyrants loves base gain.

hand had written *αἰσχρὰν*. **1049** *χρῆμα*] Nauck conject. *γνῶμα* or *ῥῆμα*. **1051** *πλείστη*] *πλείστηι* L, made from *πλήστηι*. **1053** *ἀντ' εἰπεῖν* L. **1054** *λέγων*] *λέγειν* L, with *ω* written above by the first hand. Cp. *O. T.* 360. **1056** *τὸ δ' ἐκ*] Hartung conject. *τὸ δ' αὖ*: Bischopp and Seyffert, *τὸ δέ γε*.

'The sky-throne of Zeus is still more sacred than his altar on earth: if defilement cannot reach him there, much less here.' The sophism is of the kind with which an honest but stubborn and wrong-headed man might seek to quiet his conscience. Creon reveres Zeus (304): he feels for the majesty of the gods, and refuses to believe that they can honour the wicked (284 ff.). But his religious sense is temporarily confused by his anger.

1046 πολλά, adv., = 'very,' with adj.: *O. C.* 1514 n.

1047 καλῶς, = *εὐπρεπῶς*, in a bad sense: Eur. *Hipp.* 505 *τἀσχρὰ δ' ἦν λέγῃς καλῶς*: Thuc. 5. 89 *μετ' ὀνομάτων καλῶν*. So Eur. *Hec.* 1191 *τᾶδικ' εὖ λέγειν*: cp. *O. C.* 807.

1048 ἆρ' οἶδεν κ.τ.λ. Instead of being angered by Creon's bitter words, Teiresias is communing with the mournful thought which they suggest—the thought of human folly. His sorrowful exclamation here is like his *πάντες γὰρ οὐ φρονεῖτ'* in the scene with Oedipus (*O. T.* 328).

1049 τί χρῆμα; Cp. Eur. *Hec.* 754 (Hecuba having said, *ἱκετεύω,*) ΑΓ. *τί χρῆμα μαστεύουσα;* So oft. in questions, as *Ai.* 228, *Ph.* 1231.—**πάγκοινον**, a sneer at the generality of the seer's exordium. What aphorism is this to be? But the seer's thought has a terribly definite point, as Creon is soon to feel (1066).

1050 f. κτημάτων: cp. 684.—**ὅσῳπερ** with superl., as *O. C.* 743 n. By **μὴ φρονεῖν** Creon hints that the seer's cleverness has outrun his prudence (1046).

1052 νόσου: cp. 732: **πλήρης**, 1017.

1053 In **ἀντειπεῖν κακῶς**, *ἀντί* qualifies the whole phrase: *i.e.*, it means, 'to revile in return,' *ἀντιλοιδορεῖν*, as *ἀντιδρᾶν κακῶς* (*O. C.* 1191) = *ἀνταδικεῖν*.

1054 καὶ μήν, 'and verily,' meaning here, 'and *yet*,'—the adversative force arising from the contrast between Creon's profession and his practice. Cp. 221.—**λέγεις**, *sc.* *κακῶς τὸν μάντιν*.—For the metre, cp. 44, 502.

1055 γένος: 1035. Cp. Eur. *I. A.* 520 *τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν*. *Helen.* 755 (of *μαντική*), *βίου γὰρ ἄλλως δέλεαρ ηὑρέθη τόδε,* | *κούδεὶς ἐπλούτησ' ἐμπύροισιν ἀργὸς ὤν*,—*i.e.*, the seer's client is never enriched (though the seer himself is).

1056 τὸ δ' ἐκ τυράννων. The text is sound. Instead of saying, 'the race of tyrants' (*i.e.*, all the tyrants who exist), he says, with more rhetorical force, 'the race *bred* of tyrants,' *i.e.*, the tyrants whose progenitors have also been tyrants. Thus **ἐκ** expresses that the love of 'base gain' is hereditary. For *τύραννος* in the bad sense, see *O. T.* 873 n.—**αἰσχροκέρδειαν**: not in the literal sense in which Creon imputed it to his servants (313), but in this, that Creon secures an un-

ΚΡ. ἆρ' οἶσθα ταγοὺς ὄντας ἂν λέγῃς λέγων;
ΤΕ. οἶδ'· ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.
ΚΡ. σοφὸς σὺ μάντις, ἀλλὰ τἀδικεῖν φιλῶν.
ΤΕ. ὄρσεις με τἀκίνητα διὰ φρενῶν φράσαι.
ΚΡ. κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.
ΤΕ. οὕτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.
ΚΡ. ὡς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα.
ΤΕ. ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι
τρόχους ἁμιλλητῆρας ἡλίου τελῶν,
ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχνων ἕνα

1057 λέγησ L, from λέγεισ. (The first hand has merely added strokes, denoting *η*, to the contracted character for *ει*, instead of altering the latter.)—λέγων] Keck conject. *ψέγων*. **1061** *μόνον δὲ μὴ 'πὶ*] *μόνον δ' ἐπὶ* L, with *μὴ* written above *ἐπὶ* by first hand. **1062** The first hand in L had placed a full stop at *μέρος*. The first

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worthy personal triumph by trampling on religion and silencing just remonstrance (505 ff.). Cp. *Ai.* 1349 *μὴ χαῖρ', Ἀτρείδη, κέρδεσιν τοῖς μὴ καλοῖς*.

1057 f. ἆρ' οἶσθα *λέγων ταγοὺς ὄντας ἃ ἂν λέγῃς*; knowest thou that whatever it pleases thee to say is said of men who are rulers? *λέγω τινά τι*=to say something *of* him. **ἃ ἂν λέγῃς** is a scornful euphemism, implying that he indulges in random abuse. **ταγούς**: only here in Soph.: oft. in Aesch. (in *P. V.* 96 Zeus is *ὁ νέος ταγὸς μακάρων*); once in Eur., *I. A.* 269 (Adrastus). Here the word is not specially = *στρατηγός* (8), but simply = *βασιλεύς*.

1058 ἐξ ἐμοῦ: cp. *O. T.* 1221 *ἀνέπνευσα ...ἐκ σέθεν*.—**ἔχεις σώσας**, merely = *σέσωκας* (cp. 22). The rare position of *ἔχεις* might suggest the prose sense ('thou hast saved, and keepest'); but that position occurs where *ἔχω* is merely the auxiliary (794; *Ai.* 22 *ἔχει περάνας*).

1060 τἀκίνητα διὰ φρενῶν, = *τὰ διὰ φρενῶν ἀκίνητα*, those secrets in my soul which ought to be let alone. Cp. *O. C.* 1526 *ἃ δ' ἐξάγιστα μηδὲ κινεῖται λόγῳ*, n. For the place of the adv. *διὰ φρενῶν*, cp. 659 n.: for *διά*, 639 n.: Aesch. *Th.* 593 *βαθεῖαν ἅλοκα διὰ φρενὸς καρπούμενος*.

1061 κίνει: a word used esp. of sacrilege: Her. 6. 134 *κινήσοντά τι τῶν ἀκινήτων* (in a temple): Thuc. 4. 98 *ὕδωρ...κινῆσαι* (to profane, by secular use, water reserved for sacrifices).—**μόνον δέ**, *sc.* *κίνει*.—**ἐπὶ κέρδεσιν**, *i.e.*, with a view to receiving money from the Thebans for persuading me to bury Polyneices. So Oed. (*O. T.* 388) calls the seer, *δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν | μόνον δέδορκε*.

1062 οὕτω γὰρ ἤδη: 'indeed, as matters stand (*ἤδη*), *καὶ δοκῶ* (*λέξειν*), I think that I *shall* speak thus—*i.e.*, not for gain—so far as thou art concerned.' The seer, with grave irony, gives a new turn to Creon's phrase, *μὴ ἐπὶ κέρδεσιν*, and says that the admonition is superfluous. The message which he has to utter is fraught with no *κέρδη*—for Creon. For the plur. *κέρδη* in this general sense, cp. 1326. **τὸ σὸν μέρος** here = *quantum ad te attinet*: a sense quite as correct for it as the more usual *quantum in te est* (*O. T.* 1509, *O. C.* 1366, *Tr.* 1215). For **καί** emphasising *δοκῶ* (*λέξειν*), cp. 726. Creon's reply (1063) refers to the covert threat: 'say what thou wilt, thou shalt not shake my purpose.'—The choice lies between this view and that of the Scholiast, who makes the verse interrogative:—*οὕτω νομίζεις, ὅτι ἐπὶ κέρδεσι λέγω*; *i.e.*, 'what, do I seem *now*—on thy part—to be speaking for money?' The points in favour of the Scholiast's interpretation are:—(*a*) The combination *γάρ...καί* (before the verb) suits an indignant question: cp. 770, *Tr.* 1124. (*b*) The tone of rising anger—which began at 1060—fitly preludes the outburst at 1064: cp. *O. T.* 343—350. But on the other hand:—(*a*) The indignation comes late, seeing that Creon has already used the same taunt four times (1036, 1047,

Cr. Knowest thou that thy speech is spoken of thy King?
Te. I know it; for through me thou hast saved Thebes.
Cr. Thou art a wise seer; but thou lovest evil deeds.
Te. Thou wilt rouse me to utter the dread secret in my soul.
Cr. Out with it!—Only speak it not for gain.
Te. Indeed, methinks, I shall not,—as touching thee.
Cr. Know that thou shalt not trade on my resolve.
Te. Then know thou—aye, know it well—that thou shalt not live through many more courses of the sun's swift chariot, ere one begotten of thine own loins

corrector (S) changed this into a mark of interrogation. **1064** πολλὰσ L, with ·ού· above ὰ from first hand. **1065** *τροχοὺς* MSS.: *τρόχους* Erfurdt.—*ἀμιλλητῆρας*] Musgrave conject. *ἀμιλλητῆρος*.—*ἡλίου τελῶν*] Winckelmann conject. *ἥλιον τελεῖν*.

1055, 1059); not, indeed, in so directly personal a form, yet still openly enough. (*b*) Though the seer is angered (1085), it is dramatically better to conceive him as speaking here with a stern calmness. (*c*) It would be correct to say (*e.g.*) *πέφασμαι λέγων, τὸ σὸν μέρος* ('I have been represented as speaking..., so far as you could create such a belief'): but hardly, *δοκῶ τὸ σὸν μέρος*, as merely = *δοκῶ σοί*.—On the whole, then, the first view is best. —Others, which may be rejected, are:—(1) 'I think that I *shall* speak for your *good*.' But, if we are thus to supply *ἐπὶ κέρδεσιν*, and not *οὐκ ἐπὶ κέρδεσιν*, the verse must be interrogative. (2) 'So far as you are concerned, I do not expect to speak for my own profit'; *i.e.*, I shall receive no thanks from you. (3) 'Do you really think that I shall find any satisfaction in speaking?'—*i.e.*, it will be only pain for you, without advantage for me.

1063 ἴσθι ὡς μὴ ἐμπ., rest assured that thou art not to trade (1037) on my resolve; *i.e.*, to make profit out of it (from the Thebans) by persuading me to surrender it. **ὡς** (which might have been absent) adds emphasis by marking the point of view at which he is to place himself. In such phrases it is more often added to a partic. in the accus., the object of the imperat. verb: *Ph.* 253 *ὡς μηδὲν εἰδότ' ἴσθι μ' ὧν ἀνιστορεῖς*: *O. T.* 848 n. But cp. Her. 1. 91 *ἐπιστάσθω Κροῖσος ὡς ὕστερον...ἀλοὺς τῆς πεπρωμένης*.—**φρένα**: cp. 993.

1064 f. **ἀλλ' εὖ γέ τοι**: 473 n.—**μὴ ...τελῶν**, that thou art not to accomplish, *i.e.*, live through: *μή* is due to the imperat. *κάτισθι* (*O. C.* 78 n.). The easy correction, **ἥλιον τελεῖν**, has been received by some recent edd. (*κάτισθι* then has the constr. with inf., as 473 *ἴσθι ...πίπτειν*). It may be right. But **τελῶν**, if not a usual phrase, is a natural one; and it is more impressive here to say, '*thou shalt not live through* many days,' than, 'the sun shall not fulfil many days.' —**τρόχους** = *δρόμους*, 'courses.' The MS. **τροχούς** = 'runners,' *i.e.*, *κύκλους*, wheels. The authority for this Attic distinction goes back at least to the Augustan age: see Chandler § 332 n. 1 (2nd ed.), who cites Ammonius p. 137 *τροχοὶ ὀξυτόνως καὶ τρόχοι βαρυτόνως διαφέρουσι παρὰ τοῖς Ἀττικοῖς. φησὶ* Τρύφων (in the Augustan age) *ἐν δευτέρᾳ περὶ Ἀττικῆς προσῳδίας. τοὺς μὲν γὰρ περιφερεῖς τροχοὺς ὁμοίως ἡμῖν προφέρονται ὀξυτονοῦντες· τρόχους δὲ βαρυτόνως λέγουσι τοὺς δρόμους*. This passage helps to explain why our MSS. all give *τροχούς* here. When Ammonius wrote (towards the end of the 4th cent. A.D.) *τρόχος*, 'course,' was known only as an Atticism, while *τροχός*, 'wheel,' was a common word.—**ἀμιλλητῆρας**, racing, rapid: Eur. *Or.* 456 *γέροντι δεῦρ' ἀμιλλᾶται ποδί*. Xen. *An.* 3. 4. 44 *ὥρμησαν ἀμιλλᾶσθαι ἐπὶ τὸ ἄκρον*.—The Schol. explains, *τοὺς ἀλλήλους διαδεχομένους*, 'successive'; perh. taking the word to mean, 'competitors,' *i.e.*, 'vying in swiftness.' But that does not warrant his version.

1066 **ἐν οἷσι** = *ἐντὸς ὧν*, *i.e.*, before they have elapsed: cp. *O. C.* 619 n.—**τῶν σῶν...ἐκ σπλάγχνων ἕνα**, a strong

νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,
ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὼν κάτω,
ψυχήν τ' ἀτίμως ἐν τάφῳ κατῴκισας,
ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν
ἄμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.
ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω
θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.
τούτων σε λωβητῆρες ὑστεροφθόροι
λοχῶσιν Ἅιδου καὶ θεῶν Ἐρινύες,
ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.
καὶ ταῦτ' ἄθρησον εἰ κατηγυρωμένος
λέγω· φανεῖ γὰρ οὐ μακροῦ χρόνου τριβὴ
ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα.
ἐχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις,

1068 βαλὼν r: βάλλειν L, with ω above ει from first hand. **1069** κατώικισας L. κατοικίσας, the reading of some later MSS. (as E, L^2), is adopted by Bothe, who omits τ' after ψυχήν, and by Bergk, who places τ' after ἀτίμως. **1070** θεῶν] Semitelos conject. γόων, to go with ἄμοιρον. **1078** τριβὴ L. The only trace of

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fig. phrase, one whose life is nourished by thine own heart's blood,—the son begotten of thee. If the ref. were to the mother, σπλάγχνα could mean 'womb': cp. Kaibel *Epigr.* 691 ζωὴ δὲ πλείων μητρὸς ἐν σπλάγχνοις ἐμή (of a babe who died just after birth). So brothers and sisters are ὁμόσπλαγχνοι (511).

1067 νέκυν νεκρῶν: 596 n. The νεκροί are Polyneices and Antigone.—**ἀντιδοὺς ἔσει**, fut. perf.: cp. *O. C.* 816 n.

1068 ἀνθ' ὧν here = ἀντὶ τούτων ὅτι, 'because': so Ar. *Plut.* 434. The phrase more often means 'wherefore' (*O. C.* 1295): cp. *O. T.* 264 n.—**ἔχεις βαλὼν κάτω τῶν ἄνω** (τινά), thou hast thrust to the grave (one) of the living. For the omission of τις after the partitive gen., cp. *El.* 1322 κλύω | τῶν ἔνδοθεν χωροῦντος.

1069 Bothe, omitting **τε** after **ψυχήν**, takes the latter with **τῶν ἄνω**, 'a life belonging to the upper world.' We could then read either (*a*) ἀτίμως...κατοικίσας, or (*b*) with Bergk, ἀτίμως τ'...κατοικίσας or κατῴκισας. But I prefer the MS. reading, because (*a*) **τῶν ἄνω** as = τῶν ἄνω τινά has a certain tone of solemnity and mystery which befits the utterance: (*b*) **τῶν ἄνω**... **ψυχήν** is somewhat weak: (*c*) the words **ψυχήν τ'**...**κατῴκισας**, both by rhythm and by diction, naturally form one clause, —paraphrasing and interpreting the darker utterance in v. 1068.—Schütz takes **ἀνθ' ὧν** as = ἀντὶ τούτων οὕς, and **τῶν ἄνω** as by attraction for τοὺς ἄνω: *i.e.*, 'on account of those persons whom, being alive, thou hast entombed.' Kern, too, so takes ἀνθ' ὧν, but makes τῶν ἄνω partitive ('on account of those among the living whom'); and so, I think, it must be on any view. But the parallelism of ἔχεις μέν...ἔχεις δέ plainly requires that ἀνθ' ὧν should apply in the same sense to both clauses. Schütz, however, has to supply it with ἔχεις δέ in the changed sense of ἀντὶ τούτων (neut.) ὅτι.—For οἱ ἄνω = οἱ ἐν φάει, cp. 890: *Ph.* 1348 ὦ στυγνὸς αἰών, τί μ' ἔτι δῆτ' ἔχεις ἄνω | βλέποντα, κοὐκ ἀφῆκας εἰς Ἅιδου μολεῖν;—Some take **τῶν ἄνω** as = τῶν ἄνω θεῶν: 'one belonging to the gods above.' This is too forced. —**ἀτίμως**, ruthlessly: cp. *O. C.* 428, *El.* 1181.

1070 f. ἔχεις δέ = κατέχεις δέ. Since in ἔχεις μέν...ἔχεις δέ the rhetorical effect depends simply on the repetition (ἐπαναφορά), the change of sense is immaterial. —**τῶν κάτωθεν θεῶν**, possess. gen. with **νέκυν**, a corpse belonging to them. For κάτωθεν = κάτω, 521 n.—**ἄμοιρον**, without its due μοῖρα of burial rites: *Ai.* 1327 νεκρὸν ταφῆς | ἄμοιρον. Others take τῶν

shall have been given by thee, a corpse for corpses; because thou hast thrust children of the sunlight to the shades, and ruthlessly lodged a living soul in the grave; but keepest in this world one who belongs to the gods infernal, a corpse unburied, unhonoured, all unhallowed. In such thou hast no part, nor have the gods above, but this is a violence done to them by thee. Therefore the avenging destroyers lie in wait for thee, the Furies of Hades and of the gods, that thou mayest be taken in these same ills.

And mark well if I speak these things as a hireling. A time not long to be delayed shall awaken the wailing of men and of women in thy house. And a tumult of hatred against thee stirs all the cities

a reading *τριβῇ* seems to be in A (*τριβῆ*). λόγου for *χρόνου* in E was probably a mere oversight. **1080—1083** Wunder and Dindorf reject these four verses. **1080** *ἐχθραὶ*] Reiske conject. *ἔχθρᾳ*: Musgrave, *ἔχθραις*: Semitelos *ἔχθραι . . συνταράσσουσιν.—συνταράσσονται*] Bergk conject. *συνταράξονται.*

κ. θεῶν with *ἄμοιρον*: 'without a portion in the gods below,' *i.e.*, not admitted to communion with them. But the phrase is a strange one; and the leading thought here is that the *νέρτεροι* are robbed of one who belongs to them.—**ἀκτέριστον** (1207), without offerings at the grave, *κτερίσματα* (*O. C.* 1410): cp. 204.—**ἀνόσιον**, 'unhallowed,' sums up the state of the dead who has received no rites: cp. 545 n. Cp. Shaksp. *Haml.* 1. 5. 77 'Unhousel'd, disappointed, unanel'd' [without sacrament—unprepared for death—without extreme unction].

1072 f. *ὧν, sc. τῶν νεκρῶν*, suggested by *νέκυν*. Others make it neut., 'such acts as these.' It cannot refer to *οἱ κάτωθεν θεοί*.—**βιάζονται**, *sc. οἱ ἄνω θεοί*: because it was an offence against the pure *οὐράνιοι θεοί* to keep a *μίασμα* in their presence. Cp. *O. T.* 1425 *τὴν γοῦν πάντα βόσκουσαν φλόγα | αἰδεῖσθ' ἄνακτος Ἡλίου*, and see n. there on 1427. The subject to *βιάζονται* might, indeed, be *οἱ κάτωθεν θεοί*, for Greek idiom is often bold in such transitions: but the verb suits a positive better than a negative wrong.

1074 τούτων, neut., causal gen.: cp. 931 n.—**λωβητῆρες**, though the subject is fem.: so *El.* 850 *ἵστωρ*: Aesch. *Ag.* 111 *χερὶ πράκτορι*: *ib.* 664 *τύχη...σωτὴρ*: *Suppl.* 1040 *θέλκτορι Πειθοῖ*.—**ὑστεροφθόροι**, destroying after (though not, here, *long* after) the crime. Aesch. *Ag.* 58 (Zeus) *ὑστερόποινον | πέμπει παραβᾶσιν Ἐρινύν*. *Anthol.* 12. 229 *ὑστερόπουν ἀζόμενοι Νέμεσιν*.

1075 f. λοχῶσιν: *El.* 490 *ἃ δεινοῖς κρυπτομένα λόχοις χαλκόπους Ἐρινύς*.—**Ἅιδου καὶ θεῶν**, possess. gen.; the Erinyes are their ministers, avenging their wrongs: so oft. *πατρός, μητρός, Ἐρινύες*. In *El.* 112 the Erinyes are *σεμναὶ...θεῶν παῖδες*.—**ληφθῆναι**, inf. of result: cp. 64 *ἀκούειν*. The omission of *ὥστε* is somewhat bold, since the subject of the inf. is not that of *λοχῶσιν*. Cp. *O. C.* 385 *ἐμοῦ θεοὺς | ὥραν τιν' ἔξειν ὥστε σωθῆναί ποτε*.

1077 ff. κατηργ., prop., overlaid with silver (Her. 1. 98); hence, fig., bribed. Cp. Pind. *P.* 11. 41 *μισθοῖο συνέθευ παρέχειν | φωνὰν ὑπάργυρον* (a word prop. said of a gilded surface, with silver below). —**οὐ μακρ. χρόν. τριβή** = a time for which thou wilt not have long to wait. Some, less naturally, make these words a parenthesis with *ἔσται* understood, and supply *ταῦτα* as subject to **φανεῖ**. Cp. Ar. *Ran.* 156 *θιάσους εὐδαίμονας | ἀνδρῶν γυναικῶν*.

1080—1083 The **πόλεις** are the cities which had furnished contingents to the Argive expedition against Thebes. These cities are stirred with passionate hatred against Creon by the tidings that burial has been refused to their fallen warriors. There is no *direct* allusion to the war of the Epigoni,—the expedition which the sons of the fallen chiefs led against Thebes, and in which they destroyed it. Bergk's *συνταράξονται* might

ὅσων σπαράγματ' ἢ κύνες καθήγνισαν
ἢ θῆρες, ἤ τις πτηνὸς οἰωνός, φέρων
ἀνόσιον ὀσμὴν ἑστιοῦχον ἐς πόλιν.
τοιαῦτά σου, λυπεῖς γάρ, ὥστε τοξότης
ἀφῆκα θυμῷ καρδίας τοξεύματα
βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.
ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα
τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ,
καὶ γνῷ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν
τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ἢ νῦν φέρει.

1081 σπαράγματ'] Seyffert conject. τὰ πράγματ'. Tournier, ἀπάργματ'..καθύβρισαν.—καθήγνισαν MSS. Burton gave καθήγισαν (from which καθήγνισαν has been made in V); and so most of the recent editors. Bellermann keeps καθήγνισαν. **1083** πόλιν] Nauck and Seyffert write πόλον (but in different senses): for other

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suggest such an allusion; but the pres. συνταράσσονται is right. The reference is to the feelings which *now* agitate the cities. Those feelings are one day to produce the new war. Here the prophet notes them only as signs of a still distant storm. Having foretold a domestic sorrow for the father, he now foreshadows a public danger for the king.

It has been objected that the play contains no hint of burial having been denied to any one except Polyneices. This is not exactly the case: the phrase τῶν ἐχθρῶν κακά in v. 10 is such a hint. But it was unnecessary for the poet to state a fact which all his hearers would assume. Every one knew how Creon had refused burial to the Argives, and how Theseus had recovered their corpses by force of arms. In the *Supplices* of Eur. the Chorus consists of widows and mothers of the unburied warriors. No Athenian exploit was more famous (Her. 9. 27; Isocr. *Paneg.* § 52, *Encom. Helen.* § 31, *Panath.* § 168; Plat. *Menex.* 244; [Lys.] or. 2 §§ 4 ff.: [Dem.] or. 60 §§ 7 ff.). The war of the Epigoni, which was included in the epic *Thebais* (Paus. 9. 9 § 5), was dramatised both by Aesch. and by Soph. (Ἐπίγονοι).

Just as, in the *O. C.* (1410 n.), Soph. glances at the theme of his *Antigone*, so here he might naturally glance—however indirectly—at a later chapter of the Theban story,—whether his *Epigoni* already existed, or was still in the future. Dramatically, the reference is the more fitting, since the legend represented Teiresias as still living, and still zealous for Theban welfare, when the Epigoni came.—For other views of the passage, see Appendix.

1081 **ὅσων** (fem.) σπαράγματα, mangled bodies *belonging* to them, as being the corpses of their citizens. The possessive gen. in this sense is quite justifiable, since σπαράγματα = σώματα ἐσπαραγμένα, just as πτώματα = σώματα πεπτωκότα. (It would be possible, but harsh, to make ὅσων masc., as = ἐπεὶ τοσούτων: cp. *O. C.* 263 n.)

L's **καθήγνισαν** = 'hallowed' them, in the sense of, 'gave burial rites to them': cp. Eur. *Or.* 40 μήτηρ πυρὶ καθήγνισται δέμας (has had the funeral rite of fire): *Suppl.* 1211 ἵν' αὐτῶν σώμαθ' ἡγνίσθη πυρί. The *v. l.* **καθήγισαν** reaches the same meaning ('buried') by a different channel. καθαγίζω was properly 'to devote' or 'dedicate': Her. 1. 86 ἀκροθίνια ...καταγιεῖν θεῶν ὅτεῳ δή. Then, fig., to devote to the gods below by the funeral fire; Plut. *Anton.* 14 τὸ...σῶμα τοῦ Καίσαρος ἐν ἀγορᾷ καθαγίσαι ('solemnly burn'). Either **καθήγνισαν** or **καθήγισαν**, then, is admissible. But (apart from L's support) καθήγνισαν seems preferable on two grounds: (*a*) its primary sense lends force to the grim irony: (*b*) the funereal sense of καθαγίζω has only post-classical evidence.—Hesychius (καθαγίσω) says that Soph. used καθαγίζω, not in the sense of καθιερόω, but in that of μιαίνω:—a statement perh. founded on a misunderstanding

whose mangled sons had the burial-rite from dogs, or from wild beasts, or from some winged bird that bore a polluting breath to each city that contains the hearths of the dead.

Such arrows for thy heart—since thou provokest me—have I launched at thee, archer-like, in my anger,—sure arrows, of which thou shalt not escape the smart.—Boy, lead me home, that he may spend his rage on younger men, and learn to keep a tongue more temperate, and to bear within his breast a better mind than now he bears. [*Exit* TEIRESIAS.

emendations see Appendix.
MSS.: *ἡσυχαιτέραν* Schaefer.
Herwerden, *ἢ νῦν τρέφει*: F. W. Schmidt, *τῶν γε νῦν φέρειν φρενῶν*.

1089 L has *τρέφειν*, not *στρέφειν*.—*ἡσυχωτέραν*
1090 *ἢ*] *ὧν* Brunck.—Schneidewin, *ἢ νῦν φέρειν*:

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of *καθήγισαν* here. The Schol. read the latter (*μετὰ ἄγους ἐκόμισαν*). But the fact that L has *καθήγνισαν* must be set against these doubtful testimonies.—For the irony, cp. *El.* 1487 *πρόθες | ταφεῦσιν, ὧν τόνδ' εἰκὸς ἐστι τυγχάνειν* (as Gorgias called vultures *ἔμψυχοι τάφοι*, Longin. *π. ὕψους* 3 § 2): Aesch. *Th.* 1020 *ὑπ' οἰωνῶν ... | ταφέντ' ἀτίμως*: Ennius *Ann.* 142 *volturiu' crudeli condebat membra sepulcro:* Lucr. 5. 993 *viva videns vivo sepeliri viscera busto.*

1083 ἑστιοῦχον...πόλιν, the city containing the *ἑστίαι* of those on whose flesh the bird has fed. The sing. is used, although several *πόλεις* are concerned, since the case of one city is the case of all. For the adj., cp. Aesch. *Pers.* 510 *ἥκουσιν ἐκφυγόντες, οὓς πολλοί τινες, | ἐφ' ἑστιοῦχον γαῖαν*, 'the land of their homes.' Eur. *Andr.* 283 *ἑστιοῦχον αὐλάν*, the abode that contains his hearth. Here, the word serves to suggest a pollution of hearth and altar (1016). Pollution, in a ceremonial sense, could be brought by the *ὀσμή*, even without an actual transport of carrion. And it is only the birds that are said to carry the taint.—See Appendix on 1080 ff.

1084 ff. σου, 'at thee,' with **ἀφῆκα**: 1033 n.—**θυμῷ**, modal dat.: 620 n.—**καρδίας τοξεύματα**, heart-arrows, *i.e.*, arrows for thy heart. Cp. Eur. *Hec.* 235 *καρδίας δηκτήρια*: *Med.* 1360 *τῆς σῆς γάρ, ὡς χρῆν, καρδίας ἀνθηψάμην.*—Not, arrows *from* my (angry) heart, like *ὄμματος... τόξευμα* (Aesch. *Suppl.* 1004).—**τῶν** = **ὧν**: cp. *O. C.* 747 n.

1087 ὦ παῖ. Cp. *O. T.* 444 *ἄπειμι τοίνυν· καὶ σύ, παῖ, κόμιζέ με.*

1089 τρέφειν: cp. 660 n.—**ἡσυχωτέραν**, the MS. reading, has been prudently retained by most of the recent edd. In Plat. *Charm.* 160 A the MSS. give *ὁ ἡσυχώτατος*, though two lines before they give *ὡς ἡσυχαίτατα*. A grammarian in Bekker *Anecd.* 98. 19 quotes *ἡσυχώτερον*. In Aesch. *Eum.* 223 the MSS. give *ἡσυχαιτέραν*, and in Plat. *Phileb.* 24 C *ἡσυχαιτέρου*. It is true that our MSS. have no great weight on such a point, and that, if the **ω** form had been the current one in later Greek, it would have been likely to oust an older form in **αι**. But we see that sometimes, at least, the MSS. could preserve the **αι** and the **ω** forms side by side. It seems safer, then, to suppose that the normal **ω** form and the irregular **αι** form were both in Attic use, than to assume that the **αι** form alone was tolerated. The dictum of Thomas Magister, (quoted by Dindorf,) p. 426 *ἡσυχαίτερον· οὐχ ἡσυχώτερον*, is indecisive without more evidence than we possess.

1090 τὸν νοῦν...τῶν φρενῶν ἀμείνω (*τρέφειν*) *ἢ νῦν φέρει* (*αὐτόν*). Cp. *Il.* 18. 419 *τῇς ἐν μὲν νόος ἐστὶ μετὰ φρεσίν*, there is understanding in their breasts: 22. 475 *ἐς φρένα θυμὸς ἀγέρθη*, the soul returned to her breast. The word *φρήν* being thus associated with the physical seat of thought and feeling, *ὁ νοῦς τῶν φρενῶν* was a possible phrase. So trag. adesp. fr. 240 (when divine anger visits a man) *ἐξαφαιρεῖται φρενῶν | τὸν νοῦν τὸν ἐσθλόν*. (Cp. 176 n. ad fin.)—**φέρει**: 705 n.—If we took **τῶν φρενῶν** with **ἀμείνω**, then **ἢ** must be changed to **ὧν**, with Brunck. In so compact a clause, **ἢ** could not be an irregular substitute for **ὧν**. Nor could **ἢ νῦν φέρει** be an epexegesis: 'better than his (present) mind,—(that is, better) than he now bears it.'

ΧΟ. ἀνήρ, ἄναξ, βέβηκε δεινὰ θεσπίσας·
ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ
τήνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
μή πώ ποτ' αὐτὸν ψεῦδος ἐς πόλιν λακεῖν.
ΚΡ. ἔγνωκα καὐτὸς καὶ παράσσομαι φρένας· 1095
τό τ' εἰκαθεῖν γὰρ δεινόν, ἀντιστάντα δὲ
ἄτῃ πατάξαι θυμὸν ἐν δεινῷ πάρα.
ΧΟ. εὐβουλίας δεῖ, παῖ Μενοικέως, λαβεῖν.
ΚΡ. τί δῆτα χρὴ δρᾶν; φράζε· πείσομαι δ' ἐγώ.
ΧΟ. ἐλθὼν κόρην μὲν ἐκ κατώρυχος στέγης 1100
ἄνες, κτίσον δὲ τῷ προκειμένῳ τάφον.
ΚΡ. καὶ ταῦτ' ἐπαινεῖς, καὶ *δοκεῖ παρεικαθεῖν;

1091 ἀνήρ] ἀνὴρ L.—After βέβηκε, ν has been erased in L. **1092** ἐπιστάμεσθα r: ἐπιστάμεθα L. **1094** λακεῖν from λαβεῖν L. **1096** τό τ' εἰκάθειν .. ἀντιστάντα δε (without accent) L: the first hand has written τ above δε.—εἰκαθεῖν Elmsley. **1097** ἄτῃ πατάξαι θυμὸν ἐν δεινῷ πάρα MSS.—Seyffert conject. ἐν δεινοῦ πέρα (Musgrave had already proposed πέρα, and Martin δεινῶν or δεινοῦ πέρα).—Wecklein, ἐπὶ δεινῷ πάρα.—Nauck, ἄτῃ παλαῖσαι δεινὰ καὶ δεινῶν πέρα.—M. Schmidt, ἀντιστάντι δὲ | ἄτῃ, μαλάξαι θυμὸν ἐν δεινοῖς, πάρα.—Semitelos, ἄτῃ

1092 f. ἐξ ὅτου: cp. 12 n.—**λευκὴν... ἐκ μελαίνης**. The words could mean either: (1) 'since this hair which clothes my head, once dark, has been white': or (2) 'since this hair,—once dark, now white,—has clothed my head,' *i.e.*, from infancy. The first is the sense intended here. There is a certain looseness of expression, since the thought is, 'though I am old, I can recall no such case'; whereas the period actually described might be a comparatively short one. So we can say, 'he has grown grey in the service of his country,' meaning, 'he has served it all his life.'—**ἀμφιβάλλομαι**: cp. Rhianus (the elegiac poet of Crete, *c.* 225 B.C.) *Anthol. P.* 12. 93 χαίρετε, καλοὶ παῖδες, ἐς ἀκμαίην δὲ μόλοιτε | ἥβην, καὶ λευκὴν ἀμφιέσαισθε κόμην. For the 1st pers. sing. following ἐπιστάμεσθα, see 734 n.

1094 μή. We might have had the οὐ of oratio obliqua with λακεῖν, = ὅτι οὐκ ἔλακε. But here we have μή, as after πιστεύω and like verbs. So *O. T.* 1455 οἶδα, μήτε μ' ἂν νόσον | μήτ' ἄλλο πέρσαι μηδέν (n.). Cp. *O. C.* 656 n., 797 n. In such cases μή seems to add a certain emphasis to the statement of fact (like saying, 'I *protest* that I know no instance').—**λακεῖν**, infin. (instead of the more usual partic.) after ἐπιστάμεσθα: 293 n. This verb is esp. used of prophecy: cp. *Tr.* 822 (where τοὔπος τὸ θεοπρόπον is subject to ἔλακεν): Aesch. *Ag.* 1426 (of Clytaemnestra) περίφρονα δ' ἔλακες. The ref. is esp. to the seer's denunciation of Oedipus, and his command regarding Megareus (1303 n.).

1095 ἔγνωκα, I have noted it = I know it well; more emphatic than οἶδα: cp. *O. C.* 553 n.

1096 For **τε...δέ**, instead of τε...τε, cp. *Tr.* 285 ταῦτα γὰρ πόσις τε σὸς | ἐφεῖτ', ἐγὼ δὲ πιστὸς ὢν κείνῳ τελῶ: *ib.* 333 ὡς σύ θ' οἳ θέλεις | σπεύδῃς, ἐγὼ δὲ τἄνδον ἐξαρκῆ τιθῶ. See also *O. C.* 367 n., 442 n.: *Ph.* 1312 f. Here, **δέ** is accentless in L, and the first hand has written **τ** above; but, if the genuine reading had been **τε...τε**, the change to **τε...δέ** was not likely to occur; and the antithesis makes **δέ** very natural. Cp. Aesch. *Ag.* 206 βαρεῖα μὲν κὴρ τὸ μὴ πιθέσθαι, | βαρεῖα δ', εἰ τέκνον δαΐξω.

1097 f. ἄτῃ πατάξαι (170 n.) **θυμὸν**, to smite my proud spirit with a curse. **ἀντιστάντα** implies that he is stationary: the image is not, then, like that in 854 (ἐς Δίκας βάθρον | προσέπεσες). Rather the ἄτη is to be conceived as sweeping down on him, like the torrent which destroys

CH. The man hath gone, O King, with dread prophecies. And, since the hair on this head, once dark, hath been white, I know that he hath never been a false prophet to our city.

CR. I, too, know it well, and am troubled in soul. 'Tis dire to yield; but, by resistance, to smite my pride with ruin—this, too, is a dire choice.

CH. Son of Menoeceus, it behoves thee to take wise counsel.

CR. What should I do, then? Speak, and I will obey.

CH. Go thou, and free the maiden from her rocky chamber, and make a tomb for the unburied dead.

CR. And this is thy counsel? Thou wouldst have me yield?

πατάξαι πημονὴν ('to punish an outrage by injury') *δεινοῦ πέρα.* **1098** L has λαβεῖν, as Cobet and Campbell report; not λακεῖν, as Elmsley and Dübner. *β* and *κ* are somewhat alike in L, but *β* resembles our *u*, while the left-hand stroke of *κ* is always higher than the right-hand stroke. See 1094, where λακεῖν has been made from λαβεῖν. The difference is usually plain; nor is there any doubt here. L^2 agrees with L, but has λαχεῖν *κρέον* in marg.: E has λαχεῖν. A, with the other MSS., has *κρέον.* **1102** *δοκεῖς* MSS.: I conjecture *δοκεῖ.* Nauck, λέγεις, or *με λῇς.*—*παρεικάθειν* MSS.: *παρεικαθεῖν* Elmsley.

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trees that resist it (712).—**ἐν δεινῷ πάρα** (=*πάρεστιν*), it is open to me, as the dreadful alternative; lit., as a thing in the region of *τὸ δεινόν.* For *ἐν δεινῷ* cp. *El.* 384 *νῦν γὰρ ἐν καλῷ φρονεῖν* ('tis opportune). Eur. *Her.* 971 *οὐκοῦν ἔτ' ἐστὶν ἐν καλῷ δοῦναι δίκην*: *I. A.* 969 *ἐν εὐμαρεῖ τε (sc. ἐστί) δρᾶν*: *Helen.* 1277 *ἐν εὐσεβεῖ γοῦν νόμιμα μὴ κλέπτειν νεκρῶν* ('tis a matter of piety). Here, the only peculiarity arises from the fusion of two propositions, viz. (1) *πάρεστιν*, and (2) *ἐν δεινῷ ἐστιν.* The phrase would have been clearer if *δν* had been added to *ἐν δεινῷ*: cp. 471 n. It may be noticed that elsewhere also Soph. uses *πάρεστι* and *παρὸν* of an *evil* lot: *Ai.* 432 *νῦν γὰρ πάρεστι καὶ δὶς ἀλάζειν ἐμοί*: *El.* 959 *ᾗ πάρεστι μὲν στένειν... | πάρεστι δ' ἀλγεῖν*: *Ph.* 283 *ἠῦρισκον οὐδὲν πλὴν ἀνιᾶσθαι παρόν.* This is a point in favour of the traditional **πάρα.**—Seyffert's **ἓν δεινοῦ πέρα** would be excellent, were it not for *ἕν*, which cannot be justified by the use of *εἷς* with superlatives (*O. C.* 563 n.). Cp. [Dem.] or. 45 § 73 *δεινόν, ὦ γῆ καὶ θεοί, καὶ πέρα δεινοῦ.* Wecklein conjectures *ἐπὶ* (for *ἐν*) *δεινῷ*: 'by resisting, it is possible that, *in addition to* the difficulty (of resistance), I may incur calamity.' But, apart from the risk of calamity, there was nothing in resistance that he could call *δεινόν.* There is no likelihood in conjectures which displace *θυμόν*, such as Nauck's (see cr. n.).

1098 The question between L's **λαβεῖν**, and the **Κρέον** of later MSS., is not an easy one to decide. If λαβεῖν is an error, then it must be explained by the scribe's eye having wandered to v. 1094. But it has not been noticed (I think) that the argument from v. 1094 is two-edged. There, the scribe of L wrote λαβεῖν, which was afterwards corrected to λακεῖν, either by his own hand or by another. It might be held, then, that he wrote λαβεῖν, by an error of the eye, in 1094, because his archetype had λαβεῖν in 1098. The epexegetic construction of the inf. (=*ὥστε* λαβεῖν *αὐτήν*, see examples on 489 f.) may have been a stumblingblock, leading transcribers to think it a redundant gloss; when Κρέον would have been the obvious resource. Everything considered, I prefer to retain λαβεῖν.

1100 f. κατώρυχος: 774 n.—**κτίσον** is here more than *ποίησον*, as it implies observance of solemn rites: cp. 1201 ff.: Aesch. *Cho.* 483 *οὕτω γὰρ ἄν σοι δαίτες ἔννομοι βροτῶν | κτιζοίατ'.*

1102 I read the impers. **δοκεῖ**: 'and does it seem good (to you) that I should yield?' The dat. can be understood, as

ΧΟ. ὅσον γ', ἄναξ, τάχιστα· συντέμνουσι γὰρ
θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.
ΚΡ. οἴμοι· μόλις μέν, καρδίας δ' ἐξίσταμαι
τὸ δρᾶν· ἀνάγκη δ' οὐχὶ δυσμαχητέον.
ΧΟ. δρᾶ νυν τάδ' ἐλθὼν μηδ' ἐπ' ἄλλοισιν τρέπε.
ΚΡ. ὧδ' ὡς ἔχω στείχοιμ' ἄν· ἴτ' ἴτ' ὀπάονες,
οἵ τ' ὄντες οἵ τ' ἀπόντες, ἀξίνας χεροῖν
ὁρμᾶσθ' ἑλόντες εἰς ἐπόψιον τόπον.
ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,
αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι.

1105 *καρδίαι* L. Most of the later MSS. have *καρδίας*: but some *καρδίᾳ* (as A, L^2), *καρδίαν*, or *καρδία*. In L there is an erasure before *ἐξίσταμαι*, the first hand having first written *ἐξεπίσταμαι*. Semitelos writes *καὶ βίᾳ 'ξεπίσταμαι* (='have been taught' how to act). **1107** *νῦν* L. **1108** *ἴτ' ἴτ'*] Triclinius conjecturally added the second *ἴτ'*. L has *ἴτ'*, as Elmsley read it: the rough breathing has been

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in *Ph.* 526 *ἀλλ', εἰ δοκεῖ, πλέωμεν*, and *ib.* 645. This correction is confirmed by Aesch. *Th.* 650 *σὺ δ' αὐτὸς ἤδη γνῶθι, τίνα πέμπειν δοκεῖ*, where L has *δοκεῖ* with an accent erased over the *ο*,—showing that the use of the impers. verb without a dat., seeming strange, had suggested *δόκει* (imperat.). There, some of the later MSS. have *δοκεῖς*. Here, L shares the error of the rest, and has **δοκεῖς**—generated, doubtless, from *δοκεῖ* by the same misapprehension as in Aesch. *l. c.* The decisive objection to **δοκεῖς** here is that it could mean only, 'art thou minded to yield?' (Aesch. *Ag.* 16 *ὅταν δ' ἀείδειν ἢ μινύρεσθαι δοκῶ*); not, 'dost thou think it right that I should yield?'—**παρεικαθεῖν**: for the form, see on *O. T.* 651.

1103 f. συντέμνουσι...τοὺς κ., cut them (*i.e.*, their careers) short, 'cut them off.' The compressed phrase, though not strictly correct, is natural.—**ποδώκεις**: cp. *Il.* 9. 505 *ἡ δ' Ἄτη σθεναρή τε καὶ ἀρτίπος*: *Ai.* 837 'Ερινῦς τανύποδας (who are *ταχεῖαι*, *ib.* 843): *O. T.* 418 *δεινόπους ἀρά*.—**βλάβαι**, 'harms,' 'mischiefs,' with ref. to the primary sense of *βλάπτω*, to disable, or stop: *Il.* 6. 39 (horses) *ὄζῳ ἐνὶ βλαφθέντε μυρικίνῳ*, 'caught in' a tamarisk branch: Aesch. *Ag.* 120 (a hare) *βλαβέντα λοισθίων δρόμων*, 'stopped' from running further. The *βλάβαι θεῶν* cannot, however, be properly regarded as personified beings; and therefore we should not write Βλάβαι. In Aesch. *Eum.* 491 *εἰ κρατήσει δίκα τε καὶ βλάβα | τοῦδε μητροκτόνου*, where some write Δίκα—Βλάβα, the sense is, 'if the cause and the wrong (=the wrongful cause) of Orestes shall prevail.'—**κακόφρονας**: for the *ο* before *φρ*, cp. 336 n.

1105 f. μόλις μέν (*ἐξίστ.*), *ἐξίστ. δέ*: cp. Eur. *Ph.* 1421 *μόλις μέν, ἐξέτεινε δ' εἰς ἦπαρ ξίφος*: Ar. *Nub.* 1363 *κἀγὼ μόλις μέν, ἀλλ' ὅμως ἠνεσχόμην*.—**ἐξίσταμαι καρδίας**, resign my cherished resolve: Plat. *Phaedr.* 249 D *ἐξιστάμενος...τῶν ἀνθρωπίνων σπουδασμάτων, καὶ πρὸς τῷ θείῳ γιγνόμενος*. This use of *καρδία* was suggested by the similar use of *θυμός*, with which Homer associates it as the seat of desire or passion (*Il.* 13. 784 *νῦν δ' ἄρχ', ὅππη σε κραδίη θυμός τε κελεύει*): thus *πληροῦσα θυμόν* (Eur. *Hipp.* 1328) = *πληροῦσα ἐπιθυμίαν*.—**τὸ δρᾶν**, acc. of inner object, defining the concession: *Ph.* 1252 *ἀλλ' οὐδέ τοι σῇ χειρὶ πείθομαι τὸ δρᾶν*.—**δυσμαχητέον**: *Tr.* 492 *θεοῖσι δυσμαχοῦντες*.

1107 ἐπ' ἄλλ'. τρέπε = *ἄλλοις ἐπίτρεπε*: Aesch. *Eum.* 434 *ἢ κἀπ' ἐμοὶ τρέποιτ' ἂν αἰτίας τέλος*; ('would ye commit the decision of the charge to me'?) This is 'tmesis' in the proper sense,—where the prep. determines the special sense of the verb: cp. *Il.* 8. 108 *οὔς ποτ' ἀπ' Αἰνείαν ἐλόμην* = *ἀφειλόμην*.

1108 ὡς ἔχω, *i.e.*, forthwith: 1235: *Ph.* 819 *δέξαι θανάσιμόν μ' ὅπως ἔχω*.—**στείχοιμ' ἄν**, optat. with *ἄν* expressing a fixed resolve: *O. T.* 343 *οὐκ ἂν πέρα φράσαιμι*: *O. C.* 45 *οὐχ...ἂν ἐξέλθοιμ' ἔτι*.—**ἴτ' ἴτ'**. The rhythm given by the tri-

CH. Yea, King, and with all speed; for swift harms from the gods cut short the folly of men.

CR. Ah me, 'tis hard, but I resign my cherished resolve, —I obey. We must not wage a vain war with destiny.

CH. Go, thou, and do these things; leave them not to others.

CR. Even as I am I'll go:—on, on, my servants, each and all of you,—take axes in your hands, and hasten to the ground that ye see yonder! Since our judgment hath taken this turn, I will be present to unloose her, as I myself bound her.

questioned, but is certain. The later MSS. have *ἴτ*, or (as A) *οἴτ'*. Nauck conject. *εἶ'* or *ἀλλ'*: Mekler, *ἄνιτ'*. **1111** *δόξαι τῇδ'* (*sic*) *ἐπεστράφην* L: *δόξα τῇδ' ἐπεστράφη* r. The corruption in L (shared by L^2 and V^4) evidently arose from failure to perceive that *τῇδ'* was an adverb. **1112** *αὐτός τ' ἔδησα*] Semitelos conject. *αὐτὸς πεδήσας*.

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brach suits this agitated utterance. *εἶ'* would be no improvement (see cr. n.).

1109 **οἵ τ' ὄντες οἵ τ' ἀπόντες,** one and all. This was doubtless a familiar phrase: cp. 40 n. *El.* 305 *τὰς οὔσας τέ μοι | καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν.* Plaut. *Trin.* 360 *comedit quod fuit quod non fuit.*—**ἀξίνας.** In Xen. *An.* 1. 5. 12 the *ἀξίνη* is used by one who is *ξύλα σχίζων*. Here it has usually been supposed that the *ἀξῖναι* were to cut wood for the burning of the corpse. But no regular *πυρά* was made; the remains of the corpse were burned with *νεοσπάδες θαλλοί*, branches freshly *plucked* from the trees in the plain (1201). On the other hand, some implement was needed to raise the *τύμβος ὀρθόκρανος* of earth (1203). It seems, then, as if Soph. referred to some kind of axe which could serve like the *γενῆς* of v. 249 (n.). No tool was used to break open Antigone's tomb; the stones were dragged away (1216).

1110 **ἐπόψιον,** pass., looked-upon, beheld, from here: hence = *φανερόν* (schol.), 'in view.' Cp. *O. C.* 1600 *εἰς προσόψιον | πάγον,* the hill which was in view. —As Creon speaks, he points with his hand in a direction to the left of the spectators. The region meant is the furthest and highest part of the Theban plain (1197), where the body of Polyneices still lay. In the *πάγοι* adjacent to it was the rocky tomb of Antigone (774 n.).—Hermann assumed the loss of some vv. after 1110, in which Creon described the *ἐπόψιος τόπος,*—explaining that he would first bury Polyneices, and then free Antigone. But what need was there for this, when he was himself to accompany his servants? Besides, his men, like all the other Thebans, might be supposed to know the place meant; and the Chorus had already said what was to be done there. Equally baseless is Bergk's theory that vv. 1111 —1114 are an interpolation, designed to fill a gap in the original text. See the notes on them. Dindorf agrees with Bergk only so far as to suspect vv. 1111, 1112.

1111 **ἐγὼ δ'.** The sense is not: 'do *you* go and bury Polyneices, while *I* release Antigone.' Creon takes part in both acts (1196 ff.). But at this moment his foremost thought is of saving Antigone. If she dies, his son must die (1066). Therefore, while he glances at the burial-rites by telling his men to bring axes, he describes his own part by his *most urgent* task,—the release.—**ἐπιστράφη,** prop., 'turned round'; as a person faces about, Eur. *Alc.* 187 *καὶ πολλὰ θάλαμον ἐξιοῦσ' ἐπεστράφη.* **τῇδ',** this way, in this direction (*O. C.* 1547).

1112 **αὐτός τ' ἔδησα** *κ.τ.λ.* = *ὥσπερ αὐτὸς ἔδησα, οὕτω καὶ αὐτὸς παρὼν ἐκλύσομαι.* The co-ordination (parataxis) of clauses by *τε...καί*, as elsewhere by *μέν... δέ*, is peculiarly Greek. Cp. *O. T.* 419 *βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκότον* (= dark then, *though* now thou hast sight): *O. C.* 853 *οὔτε νῦν καλὰ | δρᾷς, οὔτε πρόσθεν εἰργάσω* (= thou art not doing well now, *as* neither didst thou formerly): *id.* 1202 *(οὐ καλὸν) αὐτὸν μὲν εὖ | πάσχειν, παθόντα δ' οὐκ ἐπίστασθαι τίνειν* (*while* receiving benefits, to be incapable of re-

δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους
ἄριστον ἢ σῴζοντα τὸν βίον τελεῖν.

στρ. α'. ΧΟ. πολυώνυμε, Καδμείας νύμφας ἄγαλμα 1115
καὶ Διὸς βαρυβρεμέτα
γένος, κλυτὰν ὃς ἀμφέπεις
Ἰταλίαν, μέδεις δὲ
παγκοίνοις Ἐλευσινίας 1120

1114 *σῴζοντα τὸν βίον*] *τὸν βίον σωίζοντα* L. **1115—1125** L divides thus: *πολυώνυμε— | νύμφασ— | βαρυβρεμέτα— | κλυτὰν— | Ἰτάλειαν . . παγ|κοίνουσ— | δημοῦσ— | ὦ βακχεῦ— | ναίων— | ῥέεθρον— | τ' ἐπὶ . . δράκοντοσ | .* **1115** Καδμείας] Dindorf writes Καδμεΐας, and in 1126 διλόφοιο for διλόφου.—*νύμφας ἄγαλμα*

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quiting them). Here, the rhetorical effect of the idiom is to place the two acts in bolder contrast. The middle *ἐκλύομαι* and the active *ἐκλύω* (Aesch. *P. V.* 326) are equivalent in poetry. They do not differ as *λύω* (said of the captor) from *λύομαι* (of the ransomer).—Nauck and others take the words figuratively; 'As I have made the tangle, I will unravel it' (cp. 40 n.). This is surely wrong. See on v. 1111.

1113 f. δέδοικα μὴ...ᾖ: cp. *O. T.* 747 *δεινῶς ἀθυμῶ μὴ βλέπων ὁ μάντις ᾖ*. In both these places, 'I fear lest...' means 'I shrewdly suspect that...,' and *δέδοικα μή* might therefore have been followed by pres. indic., which expresses a fear that something is now going on (cp. 278 n. Ar. *Nub.* 493 *δέδοικα...μὴ πλησῶν δέει*).—**τοὺς καθεστ. νόμους**, the laws established by the gods,—the *θεῶν νόμιμα* of 454 f.—**σῴζοντα...τὸν βίον τελεῖν** = *σῴζειν ἕως ἂν τελευτήσῃς*: but the turn of phrase chosen unconsciously foreshadows Antigone's fate.

1115—1154 This *ὑπόρχημα*, or 'dance-song,' takes the place of a fifth stasimon. The Chorus hopes that Creon may be in time to save Antigone, and that his sin against the dead may be expiated without disaster. Hence this strain, full of gladness, invoking the healing presence (1144) of the bright and joyous god who protects Thebes. The substitution of a *ὑπόρχημα* for a stasimon is used with a like dramatic purpose in other plays. (1) *O. T.* 1086—1109: the Chorus hopes that Oedipus may prove to be of Theban birth. (2) *Ai.* 693—717, a joyous invocation of Pan, the Chorus believing that Ajax has indeed repented. (3) *Tr.* 633—662: the Chorus joyously anticipates the return of Heracles. In each of these cases the beginning of the end is near.

1st strophe 1115—1125 = 1st antistr. 1126—1136: 2nd str. 1137—1145 = 2nd antistr. 1146—1154. See Metrical Analysis.

1115 f. πολυώνυμε, *i.e.*, worshipped by various special titles in different places. The reference of the epithet to local rituals is well brought out by Theocr. 15. 109 (Aphrodite) *πολυώνυμε καὶ πολύναε*. Most of the greater deities are called *πολυώνυμοι* by the poets; but the word is peculiarly suitable to Dionysus, owing to the manner in which his cult was interwoven with other cults; thus in relation to Demeter he was Ἴακχος; to the Muses, Μελπόμενος; to Hades, Ζαγρεύς. Dionysus was distinctively *πολυειδὴς καὶ πολύμορφος* (Plut. *Mor.* 389 c). Upwards of sixty titles given to him can be enumerated (see Preller, *Griech. Mythol.*).—**Καδμείας**. We should not write Καδμεΐας, and διλόφοιο in 1126, with Dindorf. Nor is it necessary to place *νύμφας* after *ἄγαλμα*, with Nauck. See Metrical Analysis.—**ἄγαλμα**, glory: Aesch. *Ag.* 207 *τέκνον...δόμων ἄγαλμα*.—**νύμφας**, bride, young wife. Semele, daughter of Cadmus and Harmonia, was beloved by Zeus, and was ensnared by Hera into praying him that he would come to her in the same guise as to Hera. He came to her, therefore, armed with his thunderbolts, and amid lightning, which destroyed her. She was great with child, and Zeus saved her son, Dionysus. **βαρυβρεμέτα** (for the *ῡ*, cp. 336 n.) alludes to this story. Ov. *Met.* 3. 298 (Jupiter, bound by his own oath, grants Semele's prayer): *ergo maestissimus altum | Aethera conscendit, nutuque sequentia traxit | Nubila; quis nimbos*

My heart misgives me, 'tis best to keep the established laws, even to life's end.

CH. O thou of many names, glory of the Cadmeian bride, offspring of loud-thundering Zeus! thou who watchest over famed Italia, and reignest, where all guests are welcomed, in the sheltered plain of Eleusinian 1st strophe.

MSS.: ἄγαλμα νύμφας Nauck. **1119** ἰτάλειαν L: Ἰταλίαν r.—R. Unger conject. Ἰκαρίαν (also suggested by Erfurdt): Bergk, Κιδαλίαν: M. Schmidt, Φιγαλίαν: Seyffert, φυταλίαν.—μέδεισ from μηδεῖσ L. **1120** παγκοίνουσ L. The first hand sometimes writes υσ very like ισ: but normally it makes this distinction, that υ is joined to the σ, while ι is not; so in κόλποισ, 1121.

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immixtaque fulgura ventis | Addidit, et tonitrus, et inevitabile fulmen.

1119 The traditional reading, **Ἰταλίαν**, may be supported by these considerations. (1) Southern Italy, the seat of so many Greek colonies, was pre-eminently associated with the cultivation of the vine; and Sophocles has himself used the name which expresses that fact: *Triptolemus* fr. 538 Οἰνωτρία τε πᾶσα καὶ Τυρσηνικὸς | κόλπος Λιγυστική τε γῆ σε δέξεται. (2) The opening words of the ode, Καδμείας νύμφας ἄγαλμα, claim Thebes as the birth-place of Dionysus. Though Italy, then, is mentioned before Eleusis, Parnassus and Euboea, that precedence has not the effect of representing Italy as the head-quarters of the Dionysiac worship. Rather the mention of Italy just after Thebes serves to exalt the Theban god by marking the wide range of his power. And this reference to a distant country well suits the immediately following παγκοίνοις, expressing that Eleusis receives votaries from every part of the Greek world. (3) Athenian colonists founded Thurii, on the site of Sybaris, in 444—3 B.C.,—only two or three years before the probable date of this play. Thus, just at this time, the Athenian mind had been turned towards Southern Italy, and the allusion would strike a chord of sympathy in the audience. It may be worth remembering that the poet himself would naturally have felt a more than common interest in the new home of his friend Herodotus.

The only worthy rival of Ἰταλίαν is the conjecture **Ἰκαρίαν**. This was the name of a deme in the N. E. of Attica, picturesquely situated in an upland valley bounded on the N. by the mountain-chain ('Aphorismo') which shuts in the plain of Marathon, and on the S. by Pentelicus. The site—at a place called 'Dionyso'—is proved by local inscriptions, found by members of the American School in 1888. The story was that, when Dionysus first entered Attica, he was received at Icaria by Icarius, whom he taught to make wine. Icaria was associated with the earliest celebrations of the rural Dionysia (thus the ἀσκωλιασμός, or dancing on greased wine-skins, was said to have been introduced by Icarius himself), and with the infancy of Attic drama in both kinds,—as it was also the birth-place of Thespis, and, at a later time, of the comic poet Magnes. Inscriptions and other remains show that, in the 5th century B.C., it was the seat of an active Dionysiac worship, with dramatic performances. These discoveries remind us that Sophocles might well have called Icaria κλυτάν. Prof. A. C. Merriam further points out that, in literature, the legend of Icaria is often associated with that of Eleusis (*American School at Athens: Seventh Annual Report*, 1887—88, p. 96). To Statius, *Theb.* 12. 619 (*Icarii Celeique domus*), may be added Apollod. 3. 14. 7, Lucian *De Salt.* 39 f., Nonnus 27. 283 ff., etc. But these facts remain: (1) Ἰταλίον is also suitable, and is in all the MSS.: (2) it widens the range ascribed to the god's power: (3) a corruption of Ἰκαρίαν into Ἰταλίαν is not one to which the letters would readily lend themselves, and would have been the less likely to occur because Icaria was familiarly associated with Dionysus.

1120 f. παγκοίνοις, welcoming guests from every quarter to the Eleusinian Mysteries: schol. ἐν οἷς πάντες συνάγονται διὰ τὰς πανηγύρεις. Cp. *El.* 138 ἐξ Ἀΐδα παγκοίνου λίμνας. Pind. *O.* 6. 63

6 Δηοῦς ἐν κόλποις, Βακχεῦ, Βακχᾶν
7 ὁ ματρόπολιν Θήβαν
8 *ναιετῶν παρ' ὑγρὸν
9 Ἰσμηνοῦ ῥεῖθρόν <τ'> ἀγρίου τ' ἐπὶ σπορᾷ δρά-
κοντος· 1124

ἀντ. α'. σὲ δ' ὑπὲρ διλόφου πέτρας στέροψ ὄπωπε
2 λιγνύς, ἔνθα Κωρύκιαι
3 στείχουσι Νύμφαι Βακχίδες,

1121 Δηοῦς] δηιοῦσ L. **1122** ὦ βακχεῦ· βακχᾶν μητρόπολιν L. Herm. deleted ὦ: Musgrave added ὁ before μητρόπολιν.—ματρόπολιν Dindorf. **1123 f.** ναίων παρ' ὑγρὸν ἰσμηνοῦ | ῥέεθρον L (the second ρ of ῥέεθρον from ν). Dindorf restored ναιετῶν. Triclinius gave ὑγρῶν . . ῥεέθρων (Hermann ῥεῖθρων). I conjecture ὑγρὸν . . ῥεῖθρόν τ'. **1126—1135** L divides thus: σὲ δ'— | στέροψ...ἔν|θα— | στείχουσι— | κασταλείασ τε— | σε νυσαίων— | κισσήρεισ— | πολυστάφυλοσ— | ἀμβρότων— | θηβαίασ ...ἀγυιάσ. | **1126** διλόφου MSS.: διλόφοιο Dindorf (cp. on. 1115). **1127 f.** ἔν|θα

πάγκοινον ἐς χώραν (Olympia).—**κόλποις**, recesses, *i.e.*, the sheltered Thriasian plain, enclosed by hills,—Aegaleos on the E., Cithaeron on the N., and the Kerāta range on N. W. and W. Cp. Ar. *Ran.* 373 ἐς τοὺς εὐανθεῖς κόλπους λειμώνων (where, though the scene is in Hades, the allusion is to the Initiated visiting Eleusis). So Pind *O.* 9. 87 Νεμέας... κατὰ κόλπον: *id.* 14. 23 κόλποις παρ' εὐδόξου Ἰσθμίας. This is better than to refer κόλποις to the Bay of Eleusis, whose shores are the λαμπάδες ἀκταί of *O. C.* 1049 (where see nn.).—**Ἐλευσῖνίας**: on the ῑ, see n. on this v. in Metr. Analysis. **Δηοῦς** = Δήμητρος: *Hom. h. Dem.* 47 πότνια Δηώ. In this connection the proper name of the god was Ἴακχος (1152), a young deity who was represented as the son of Cora (or of Demeter); cp. *O. C.* 682 n. Indeed, Arrian expressly distinguishes the Eleusinian Iacchus from the Theban Dionysus, *An.* 2. 16 § 3: Ἀθηναῖοι Διόνυσον τὸν Διὸς καὶ Κόρης σέβουσιν...καὶ ὁ Ἴακχος ὁ μυστικὸς (the chant of the initiated) τούτῳ τῷ Διονύσῳ, οὐχὶ τῷ Θηβαίῳ, ἐπάδεται. But, as Welcker remarks (*Götterl.* 2, p. 543), Dionysus was the general name, often substituted for the special title.

1122 Βακχεῦ. The omission of ὦ before this word, and the addition of ὁ before **ματρόπολιν**, are conjectural (cr. n.). But they are certainly right; for the antistrophic words (1133) answering to Βακχεῦ—Θήβαν, are χλωρά τ' ἀκτὰ | πολυστάφυλος πέμπει, which are unquestionably sound.—**ματρόπολιν**: cp. *O. C.* 707 n. Thebes is the 'mother-city' of the Bacchants, as being the city of Semele and the native place of Dionysus. It was the place at which the Dionysiac cult, coming from Asia Minor by way of Thrace, first established itself in Greece Proper. From Thebes the cult was propagated to Delphi, and associated with the worship of Apollo. See Eur. *Bacch.* 306. Cp. *O. T.* 210 n., *Tr.* 510.

1123 f. L has **ὑγρὸν**...**ῥέεθρον**, not **ὑγρῶν**...**ῥεέθρων**, which was merely a conjecture of Triclinius. And the use of **παρά** with the genit. is not only unexampled (see n. on 966), but here, at least, wholly unintelligible. Metre requires, however, that a long syllable (answering to the first syll. of Θηβαΐας in 1135) should precede **ἀγρίου**. I obtain this by adding **τ'** after **ῥεῖθρον**. The second syll. of **ὑγρόν**, as the last of a verse, is common. **παρά** with acc. is correct in ref. to a river, the notion being that his abode extends along its banks: cp. *El.* 184 ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσων: Xen. *An.* 4. 3 § 1 τοῦ πεδίου τοῦ παρὰ τὸν Κεντρίτην ποταμόν: *id.* § 6 ἐστρατοπεδεύσαντο παρὰ τὸν ποταμόν. For the position of **τ'**, cp. *O. T.* 258 n., *O. C.* 33 n. The sing. **ῥεῖθρον** is not less suitable than the plur.: cp. Aesch. *Pers.* 497, *P. V.* 790. For the epithet **ὑγρόν**, cp. *Od.* 4. 458 (Proteus) γίγνετο δ' ὑγρὸν ὕδωρ, 'running water.'—**Ἰσμηνοῦ**: see n. on 103 f.

1125 **ἐπὶ σπορᾷ δρ.**, 'over the seed

Deô! O Bacchus, dweller in Thebè, mother-city of Bacchants, by the softly-gliding stream of Ismenus, on the soil where the fierce dragon's teeth were sown!

Thou hast been seen where torch-flames glare through smoke, above the crests of the twin peaks, where move the Corycian nymphs, thy votaries, 1st antistrophe.

κωρύκιαι νύμφαι | στείχουσι βακχίδες **L.** Blaydes places *νύμφαι* after *στείχουσι*. Dindorf gives *νύμφαι στίχουσι* (Hesych. *στίχουσι· βαδίζουσι, πορεύονται. στίχωμεν· πορευθῶμεν, βαδίσωμεν*). Pallis, *στείβουσι νύμφαι*.. Rauchenstein, *Κωρύκιον | νύμφαι νέμουσι*. M. Schmidt, *Κωρύκιαι | γνυφαί* ('glens') *τ' ἔχουσι Βακχίδες*. (Hesych. explains *γνυφή* by *νάπη*.) Seyffert, *ἔνθα Κωρυκίας | γνυφάς τ' ἔχουσι Βακχίδες*. So Keck, but with *νάπας τ'* for *γνυφάς τ'*, and Semitelos with *εὐνάς τ'*.

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of the dragon,' *i.e.*, on the ground where Cadmus sowed the dragon's teeth, from which the ancestors of the Cadmeans sprang. Hence the Thebans are called *σπαρτοὶ ἄνδρες* (*O.C.* 1534 n.). The place where Cadmus sowed the teeth was shown on the S. side of Thebes, near the *Ἡλέκτραι πύλαι* (Paus. 9. 10. 1).—Not, '(ruling) over the dragon's seed,' as if *σπορᾷ* meant the Thebans.

1126 ff. The general sense is: 'and on the heights of Parnassus thou holdest thy revels by night amid the Corycian Nymphs, who brandish torches.'—**διλόφου πέτρας**: *i.e.*, two *πέτραι*, each with a *λόφος* (cp. 146 *δικρατεῖς λόγχας*, n.): two peaks, one of which stands on each side of a great recess in the steep cliffs above Delphi,—the cliffs called *Φαιδριάδες*, 'gleaming,' from their splendour in the morning sunshine (cp. Eur. *Ion* 86 ff.). These cliffs are about 2000 ft. above sea-level. The easternmost of the two peaks was called *Τάμπεια*: the westernmost, perh. *Ναυπλία*, but this is doubtful. Neither of them is the summit of Parnassus. That summit, called *Λυκώρεια*, rises high above them (about 8000 ft. above the sea). Misunderstanding *δικόρυφος*, the Roman poets gave a wrong impression by their 'biceps Parnassus,' which Lucan brings out when he says (5. 72) 'Parnassus gemino petit aethera colle.'

By **ὑπὲρ διλόφου πέτρας** Soph. means the high ground above these two lower peaks, but below the summit of Parnassus. This high ground is what Eur. calls the *δικόρυφος πλάξ* (Eur. *Bacch.* 307). It consists of uplands stretching about 16 miles westward from the summit, and affording pasturage, interspersed with firs, and with pieces of arable land: wheat, oats, and barley are now grown there. These uplands were the scene of a Dionysiac *τριετηρίς*, a torch-festival, held every second year, at the end of winter, by women from the surrounding districts; even Attic women went to it (Paus. 10. 4. 3). Cp. Lucan 5. 73 *Mons Phoebo Bromioque sacer, cui numine misto | Delphica Thebanae referunt trieteria Bacchae:* and Macrobius *Sat.* 1. 18. 3. Here, however, the poet alludes, not to the human festival, but to supernatural revels.

λιγνύς is a smoky flame, such as a resinous pine-torch gives; **στέροψ** finely expresses the lurid and fitful glare flashing through the smoke.—**ὄπωπε**, gnomic perf., 'hath (oft) seen thee': *i.e.*, when the Nymphs brandish their torches, Dionysus is in the midst of them. It was the popular belief that dancing fires could be seen by night on Parnassus, when the god was holding his revels. Eur. *Ion* 716 (Parnassus) *ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πεύκας | λαιψηρὰ πηδᾷ νυκτιπόλοις ἅμα σὺν Βάκχαις*: cp. *ib.* 1125: *Bacch.* 306: *Phoen.* 226: *I. T.* 1243.

Κωρύκιαι.....Νύμφαι: Nymphs who haunt the *Κωρύκιον ἄντρον* and its neighbourhood. The name is from *κώρυκος*, 'a wallet' (and so, a hollow thing), and was given also to a cave on the Cilician coast. The Parnassian cave is near the top of a hill on the high table-land which lies at the base of the central cone,—about 7 miles N.E. of Delphi, and as many N.W. of Aráchova. It is a large stalactite cavern, consisting of an outer chamber of some 200 ft. in length, and an inner one

4 Κασταλίας τε νᾶμα. 1130
5 καί σε Νυσαίων ὀρέων
6 κισσήρεις ὄχθαι χλωρά τ᾽ ἀκτὰ
7 πολυστάφυλος πέμπει,
8 ἀμβρότων ἐπέων
9 εὐαζόντων, Θηβαΐας ἐπισκοποῦντ᾽ ἀγυιάς· 1135

στρ. β′. τὰν ἐκ πασᾶν τιμᾶς ὑπερτάταν πόλεων
2 ματρὶ σὺν κεραυνίᾳ·
3 καὶ νῦν, ὡς βιαίας ἔχεται 1140
4 πάνδαμος πόλις ἐπὶ νόσου,
5 μολεῖν καθαρσίῳ ποδὶ Παρνασίαν ὑπὲρ κλιτὺν
6 ἢ στονόεντα πορθμόν. 1145

1130 κασταλείασ L, with ϊ above ει from the first hand. **1134** ἀμβρότων L: ἀβρότων Turnebus.—ἐπέων] Hartung conj. ἑπετῶν (Pallis, ἑπετᾶν). **1135** θηβαίασ L. Θηβαΐας Hermann (=1124 ων ἀγρίου τ᾽). **1137—1145** L divides thus: τὰν— | ὑπερτάταν— | ματρὶ— | καὶ νῦν— | ἔχεται— | ἐπὶ— | καθαρσίῳ— | ὑπὲρ...πορθμόν. | **1137 f.** τὰν ἐκ πασᾶν τιμᾶσ | ὑπερτάταν πόλεων L. The second α of ὑπερτάταν seems to have been ω: and some letters have been erased above the line. Dindorf conject. τὰν ἔκπαγλα τιμᾶς | ὑπὲρ πασᾶν πόλεων. Blaydes τὰν ἐξ ἁπασᾶν |

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of about 100 ft.; the greatest breadth is about 200 ft., and the greatest height, 40. In 480 B.C., when the Persians were coming, many of the Delphians took refuge in it (Her. 8. 36). An old place of sacrifice can still be seen in it; and an inscription found there shows that it was sacred Πανὶ καὶ νύμφαις (*C. I. G.* 1728). Aesch. *Eum.* 22 σέβω δὲ νύμφας, ἔνθα Κωρυκὶς πέτρα | κοίλη, φίλορνις, δαιμόνων ἀναστροφή.

The simple transposition, **στείχουσι νύμφαι** for νύμφαι στείχουσι, satisfies the metre, and is far more probable than the change of στείχουσι into στίχουσι,—a form which, though noticed by Hesychius, is not known to have been used by any Attic writer of the classical age.

1130 Κασταλίας τε νᾶμα, *sc.* ὅπωπέ σε. The Κασταλία is a stream which flows from a fissure in the high cliffs above Delphi. It issues near the easternmost of the two peaks (1126 ff., n.),—that which was called Τάμπεια: and bounds in cataracts, down a precipitous channel, to Delphi, where its water was used for all sacred purposes. Below Delphi it joins the Pleistus (Aesch. *Eum.* 27). It is now called Ἅγιος Ἰωάννης. It is fitly mentioned here, since it rises on the edge of the highlands which form the scene of the revels.

1131 καί σε Νυσαίων. And from Nysa in Euboea thou comest to visit Thebes, with thy followers who cry εὐοῖ. The Euboean Nysa was imagined near Aegae (famous for its temple of Poseidon), on the W. coast of the island, opposite Anthedon. Cp. Stephanus Byz. and Hesych. *s.v.* Νῦσα. That word prob. denoted a moist and fertile place: Welcker would refer it to a lost νύω from rt. νυ (νέω): *Götterl.* 1. 439. 'Dionysos' was 'the Zeus of Nysa' (Preller *Myth.* 1. 549). Legend placed a Nysa in Thrace (*Il.* 6. 133), Macedonia, Thessaly, Boeotia, Naxos, Caria, Lydia, Cilicia, Arabia, Aethiopia, Libya, India, and even at Parnassus. In a fragment of the *Thyestes* Sophocles beautifully describes a wondrous vine of Euboea, which puts forth leaves and bears fruit in the same day: fr. 235 ἔστι γάρ τις ἐναλία | Εὐβοΐς αἶα· τῇδε βάκχειος βότρυς | ἐπ᾽ ἤμαρ ἔρπει, κ.τ.λ.

1132 κισσήρεις ὄχθαι, ivy-clad hills. Usually ὄχθη = a river-bank, ὄχθος = a hill: so *Ph.* 726 Σπερχειοῦ...παρ᾽ ὄχθας, and just afterwards (729) Οἴτας ὑπὲρ ὄχθων. But the distinction is not always observed; nor need we suspect our MSS.,

hard by Castalia's stream.

Thou comest from the ivy-mantled slopes of Nysa's hills, and from the shore green with many-clustered vines, while thy name is lifted up on strains of more than mortal power, as thou visitest the ways of Thebè:

Thebè, of all cities, thou holdest first in honour, thou, and thy mother whom the lightning smote; and now, when all our people is captive to a violent plague, come thou with healing feet over the Parnassian height, or over the moaning strait! 2nd strophe.

ὑπερτιμᾶς πόλεων. Wecklein proposed (*Ars Soph. em.* p. 76) τὰν ἔκπαγλα τιμᾶς | ὑπερτιμᾶς πόλεων, but in his ed. (1874) has πασᾶν instead of τιμᾶς, **1140** καὶ νῦν L. Tournier conject. καιρός. **1141** πάνδημοσ L: πάνδαμος Dindorf.—Boeckh added ἀμὰ before πόλις, in order to obtain a metrical correspondence with the MS. text of the antistrophic verse, 1150: but see n. there.—ἐπὶ] Musgrave conject. ὑπό. **1144** παρνησίαν L: Παρνασίαν r.

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for the fact was noticed in antiquity (schol. on Aratus *Phaenom.* 33). Thus Pind. *P.* 1. 64 ὄχθαις ὕπο Ταϋγέτου: Eur. *Suppl.* 655 Ἰσμήνιον πρὸς ὄχθον.—The κισσός was to Dionysus what the δάφνη was to Apollo. The crowning with ivy (κίσσωσις) was a regular incident of his festivals: he was called κισσεύς, κισσοκόμης, κισσοχαίτης. Cp. Alciphron *Epist.* 2. 3 § 10 μὰ τὸν Διόνυσον καὶ τοὺς Βακχικοὺς αὐτοῦ κισσούς. Ov. *F.* 3. 767 *hedera est gratissima Baccho.*

1133 πολυστάφυλος: cp. *Il.* 2. 537 Χαλκίδα τ' Εἰρέτριάν τε πολυστάφυλόν θ' Ἱστίαιαν. As Histiaea, afterwards Oreus, was on the N. coast, we may suppose that the Homeric epithet—here borrowed by Soph.—would have been at least equally applicable to other parts of the island.—**πέμπει**, agreeing with nearest subject: 830 n.

1134 f. The words **ἀμβρότων ἐπέων** answer metrically to ναιετῶν παρ' ὑγρόν (1123). There is no metrical reason, then, for altering the MS. ἀμβρότων, with Turnebus, to ἀβρότων. Cp. *O. T.* 158 ἄμβροτε Φάμα. There is no certain instance of ἄβροτος in Tragedy. Cp. Pind. *P.* 4. 299 ἀμβροσίων ἐπέων, 'divine strains.' Here the epithet suggests the mystic power of the invocation.—**εὐαζόντων**: see on εὔιον, 964: 'while divine chants resound with the cry *evoe*'; *i.e.*, while the bacchants escort thee on thy way to Thebes with chants of praise. The conjecture ἐπεταῖν is neat, but needless.

1137 f. τὰν ἐκ πασᾶν. There is no reason, metrical or other, for suspecting the MS. reading here. See on 1146. **τάν, Θήβαν**, implied in **Θηβαΐας**: cp. 668, 1072.—For **ἐκ** ('chosen out of') cp. 164: **ὑπερτάταν**, proleptic; cp. Eur. *I. A.* 573 μείζω πόλιν αὔξει: Plat. *Rep.* 565 C τοῦτον τρέφειν τε καὶ αὔξειν μέγαν.

1139 κεραυνίᾳ, destroyed by the lightning of Zeus: see on 1115 f. Works of art frequently associate Dionysus with his mother. Thus a fragmentary vase-painting shows him introducing her to Olympus (Welcker, *Alte Denkm.* III. pl. 13). On coins she is sometimes enthroned beside him. See Baumeister, *Denkm.* p. 443.

1140 f. ἔχεται ἐπὶ βιαίας νόσου, is captive to a violent (=a most grievous) plague. The νόσος is the divine anger which Thebes has incurred (1015). ἐπὶ νόσου seems to be like ἐπ' εἰρήνης ('in time of peace' *Il.* 2. 797), ἐπὶ σχολῆς (Aeschin. or. 3 § 191): *i.e.*, the prep. expresses the continuing presence of the νόσος, and the whole phrase strictly means, 'the city is in distress, under the prevalence of a malady.' (We could scarcely compare ἐπὶ ξύλου, and suppose a metaphor from a rack or cross; cp. n. on 308 f.) Musgrave's ὑπό (for ἐπί) is tame. For **ἔχεται** cp. Plat. *Legg.* 780 B ὑπὸ πολλῆς ἀπορίας ἐχομένοις. There is only a verbal likeness to Her. 6. 11 ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται (are poised) ἡμῖν τὰ πρήγματα.—For **βιαΐας** cp. n. on 1310 δείλαΐος. The text is sound, without Boeckh's conjectural insertion of **ἀμὰ** before **πόλις**: see on 1150.—**πάνδαμος**: cp. on 7.

1143 ff. μολεῖν: infin. for imperat.: cp. n. on 150 ff.—**καθαρσίῳ**: Dionysus

ἀντ. β′. ἰὼ πῦρ *πνειόντων χοράγ᾽ ἄστρων, νυχίων
2 φθεγμάτων ἐπίσκοπε,
3 παῖ Διὸς γένεθλον, προφάνηθ᾽,
4 *ὦναξ, σαῖς ἅμα περιπόλοις 1150
5 Θυίαισιν, αἵ σε μαινόμεναι πάννυχοι χορεύουσι
6 τὸν ταμίαν Ἴακχον.

1146—1154 L divides thus: *ἰὼ*— | *χοραγὲ*— | *φθεγμάτων*— | *παῖ*-- | *προφάνηθι*— | *σαῖσ*— | *θυΐασιν*— | *πάννυχοι*— | *χορεύουσι . . ἴακχον.* | **1146 f.** *ἰὼ πῦρ πνεόντων* | *χοραγὲ ἄστρων· καὶ νυχίων* | L. (So the later MSS., some with *χοράγ᾽*.) For *πνεόντων*, Brunck gave *πνειόντων*. Hermann, inserting *τῶν* before *πῦρ*, made *πνεόντων* a spondee. He also deleted *καὶ* before *νυχίων*.—Wolff: *ἰὼ πύρπνων ἄστρων χοραγὲ καὶ νυχίων*. (So Campbell, but with *ὦ πῦρ πνεόντων*.)—Semitelos: *ἰὼ*

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was often invested with the attributes of the Purifier and Healer, as *καθάρσιος, ἀλεξίκακος, ἀκέσιος*, etc. Cp. Athen. 22 E, and 36—37. This was one aspect of the Delphian cult which associated him with Apollo.—**κλιτύν** –⏑, as *Tr.* 271: but ––, *Od.* 5. 470 *ἐς κλιτὺν ἀναβάς*. Here, the last syll. of the verse being common, *ὕν* stands for *ὕν*.—**πορθμόν**, the Euripus, between Euboea and Boeotia. At Chalcis (Egripo) it is only 40 yards across.—**στονόεντα** refers to the noise of wind and water in the strait, with its constantly changing currents. Strabo 9. 403 *περὶ δὲ τῆς παλιρροίας τοῦ Εὐρίπου τοσοῦτον μόνον εἰπεῖν ἱκανόν, ὅτι ἑπτάκις μεταβάλλειν φασὶ καθ᾽ ἡμέραν ἑκάστην καὶ νύκτα*. Livy (28. 6) explains this by the squalls from the hills. Cp. Lucan's description of the Euripus, 5. 234, *Arctatus rapido fervet qua gurgite pontus*.

1146 f. **πνειόντων**, Brunck's simple correction of *πνεόντων*, heals the metre. The MS. reading in 1137 f. is above all reasonable suspicion; and these verses now agree with them. It is a sin against all critical method to make violent changes in 1137 f.—as Dindorf (followed by Wecklein) does—in order to keep the short syllable of *πνεόντων* here. Hermann's argument against **πνειόντων**, which has deterred editors from admitting it, was strangely weak. He said that the first syllable of the epic *πνείω* never occurs with ictus (*i.e.*, in arsis); and that, if the tragic poets had used that form, they would at least not have put an ictus on the *πνει*. But Homer repeatedly has *πνοιῇ* with ictus on the 1st syll. (as first word of the verse): and as *πνοιή* to *πνοή*, so is *πνείω* to *πνέω*. It is plain, therefore, that the Homeric absence of ictus from the *πνει* of *πνείω* was purely an accident of convenience in composition, —the phrases being *μένεα πνείοντες, ζεφυρίη πνείουσα, ἠδὺ μάλα πνείουσαν, πνείει τε καὶ ἔρπει*, etc. We need not dwell, then, on the fact which makes a second fallacy in the argument,—viz. that the ictus on *πνει* here is only equal to that which falls on *οντ* (see Metr. Anal.). Tragic lyrics teem with epic forms and phrases. *ζάω* was at least as familiar a word as *πνέω*. Yet twice in lyrics Soph. has ventured to use the epic *ζώω*: *El.* 157 *οἵα Χρυσόθεμις ζώει*: *O. C.* 1213 *ζώειν*. Is it, then, reasonable to suppose that the poet, requiring ––– instead of ⏑––, would have hesitated to use the familiar epic form *πνειόντων*? Nor is this all. In Aesch. *Cho.* 621 the MSS. give *πνέονθ᾽ ἁ κυνόφρων ὕπνῳ*: where *πνέονθ᾽ ἁ=σύμμετρον* in the strophe (610), and the 1st syllable is (pace Hermanni) necessarily long, being that of a spondee (or trochee): Heath's correction, *πνείονθ᾽*, is therefore certain.

Other conjectures are: (1) **ἰὼ πύρπνων ἄστρων χοραγὲ καὶ νυχίων** (G. Wolff). The objection is that the contracted *πύρπνους* and *πύρπνουν* do not justify *πύρπνων* for *πυρπνόων*: cp. Eur. *Med.* 478 *ταύρων πυρπνόων ἐπιστάτην*. (2) **ὦ** (for *ἰὼ*) **πῦρ πνεόντων χοραγὲ καὶ νυχίων** (Campbell). Here *πνεόντων* is a spondee. But such a synizesis seems very improbable. Remark, too, that L's **χοραγὲ ἄστρων** does not warrant us in supposing that *ἄστρων*

O thou with whom the stars rejoice as they move, the stars whose breath is fire; O master of the voices of the night; son begotten of Zeus; appear, O king, with thine attendant Thyiads, who in night-long frenzy dance before thee, the giver of good gifts, Iacchus! 2nd antistrophe.

πῦρ παλλόντων χοράγ', ἄστρον νυχίων | φθεγμάτων. Cp. on 1149. **1148** φθεγμάτων] φεγγάτων Gleditsch, on a former conject. of Nauck's. **1149** παῖ διὸς L. In order to obtain a long syll. (=νῦν 1140), Pallis proposes Διὸς παῖ: Seyffert, παῖ Δῖον: Bothe, παῖ Ζηνός.—Semitelos writes, ἐπισκόπει | γᾶν, Δηοῦς γένεθλον. **1150** προφάνηθι ναξίαισ L. Bergk restored προφάνηθ', ὦναξ.—Musgrave had given προφάνηθ', ὦ Ναξίαις. See on 1141. **1152** θυΐασιν L.: Θυίαισιν Boeckh.

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originally preceded χοραγέ. Neglect of elision is frequent in L: thus, to take one play only, the *O. C.* supplies these examples: 266 τἀμά· ἔπειτ: 694 ἔστιν δὲ οἷον: 883 τάδε. ὕβρις: 915 κύρια ὧδε: 1026 θηρῶντα ἡ τύχη: 1210 ἴσθι, ἐάνπερ. The deletion of **καί** before **νυχίων** is also warranted by instances in which καί has been thrust into L. Here, the καί would decidedly enfeeble the passage.

χοράγ' ἄστρων. The sympathetic joy of the elemental powers—stars, moon, and sea—was especially associated with those night-festivals in which Dionysus bore his mystic character, as the young Ἴακχος of the Eleusinian ritual, the companion of Demeter and Cora (n. on *O. C.* 682 ff.). See Eur. *Ion* 1078 ff., where the reference is to the Dionysus of the Great Mysteries at Eleusis: ὅτε καὶ Διὸς ἀστεροπὸς | ἀνεχόρευσεν αἰθήρ, | χορεύει δὲ Σελάνα | καὶ πεντήκοντα κόραι | Νηρέος. Hence this crowning strain, which begins by greeting him as χοραγὸς ἄστρων, fitly closes with his Eleusinian name.—**νυχίων φθεγμάτων**, the songs, or wild cries, of his worshippers. Eur. *Bacch.* 485 (Pentheus) τὰ δ' ἱερὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς;—ΔΙ. νύκτωρ τὰ πολλά· σεμνότητ' ἔχει σκότος. Plut. *Mor.* 291 A mentions, as Boeotian festivals of Dionysus, the Ἀγριώνια and Νυκτέλια,—ὧν τὰ πολλὰ διὰ σκότους δρᾶται. Ar. *Ran.* 340 (the Chorus of the Initiated) ἔγειρε φλογέας λαμπάδας ἐν χερσὶ τινάσσων, | Ἴακχ', ὦ Ἴακχε, | νυκτέρου τελετῆς φωσφόρος ἀστήρ.

1149 παῖ Διός=καὶ νῦν ὡς (1140), but is sound, since the second syllable may be either long or short (see Metr. Anal.).

1150 ὦναξ is a certain correction of L's ναξίαισ. The latter, *i.e.* Ναξίαις, may be rejected for two reasons. (1) vv. 1140 f. (καὶ νῦν—ἐπὶ νόσου) are clearly sound, and the weak addition of ἀμά before πόλις is a pure guess, based on the supposed genuineness of Ναξίαις here. (2) Naxos was, indeed, peculiarly associated with Dionysus, through Ariadne's story, and in other ways (Diod. 5. 50 ff., Plin. *N. H.* 4. 12. 22): but, here, Ναξίαις, as the epithet of his followers, would be inappropriate, since he is to visit Thebes either from Parnassus or from Euboea (1143 f.).

1152 f. Θυίαισιν (θύω, to sacrifice), female votaries of Dionysus,—here, his attendant Nymphs (*O. C.* 679 n.),—not human worshippers. The pediment of the temple at Delphi represented Dionysus with the Thyiads, and a setting sun (Stephani, *Compt. rend.*, 1860, vol. 3 pp. 77 ff.). Similar names were Βάκχαι, Λῆναι, Μαινάδες (this properly a general epithet); and, in Macedonia, Κλώδωνες, Μιμαλλόνες (Plut. *Alex.* 2). Plut. *Mor.* 389 C quotes some words of a thyiad song, εὔιον ὀρσιγύναικα μαινομέναις Διόνυσον ἀνθέοντα τιμαῖς. In Elis a Dionysiac festival was called τὰ Θυῖα (Paus. 6. 26. 1). Cp. Catull. 64. 255 ff.: Verg. *Aen.* 4. 301 ff.—**χορεύουσι** with acc. of the god, as Pind. *I.* 1. 7 Φοῖβον χορεύων. Cp. κόπτομαι, τίλλομαι, τύπτομαι with acc. of person mourned.

1154 ταμίαν, dispenser (of their fortunes): cp. Plat. *Rep.* 379 E ὡς 'ταμίας' ἡμῖν Ζεὺς 'ἀγαθῶν τε κακῶν τε τέτυκται.'—**Ἴακχον**: see on χοράγ' ἄστρων (1146).

1155—1352 Exodos. The threefold catastrophe. Creon's remorse.

ΑΓΓΕΛΟΣ.

Κάδμου πάροικοι καὶ δόμων Ἀμφίονος,
οὐκ ἔσθ' ὁποῖον στάντ' ἂν ἀνθρώπου βίον
οὔτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ.
τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει
τὸν εὐτυχοῦντα τόν τε δυστυχοῦντ' ἀεί·
καὶ μάντις οὐδεὶς τῶν καθεστώτων βροτοῖς.
Κρέων γὰρ ἦν ζηλωτός, ὡς ἐμοί, ποτέ,
σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα,
λαβών τε χώρας παντελῆ μοναρχίαν
ηὔθυνε, θάλλων εὐγενεῖ τέκνων σπορᾷ·
καὶ νῦν ἀφεῖται πάντα. τὰς γὰρ ἡδονὰς
ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ

1156 στάντ' ἄν] Nauck conject. πάντ' ἄν: Meineke, ἄν τιν': Semitelos, ὅτῳ συνόντ' ἄν. **1157** ἄν from ἀμ, with an erasure after it, L. **1160** καθεστώτων] Blaydes conject. ἐφεστώτων. **1161** ὡς ἐμοί, ποτέ] ὡς ἐμοί ποτε L. **1162** μὲν] Hartung conject. γὰρ. **1163** λαβών τε] λαβόντε L. **1164** After θάλλων, τε has been erased in L. **1165 ff.** τὰσ γὰρ ἡδονὰσ | ὅταν προδῶσιν· ἀνδρὸσ οὐ τίθημ' ἐγώ· L. Then follows v. 1168 πλούτει τε. So too the later MSS. Athenaeus 7. 280 C supplies verse 1167, quoting 1165—1171 thus: τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ | ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν. | πλούτει τε . . . πρὸς τὴν ἡδονήν. In 12. p. 547 C he quotes the same verses in the same

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1155 δόμων goes with **Κάδμου** also: cp. *O. T.* 417 μητρός τε καὶ τοῦ σοῦ πατρός: *O. C.* 1399 κελεύθου τῆς τ' ἐμῆς δυσπραξίας. Cadmus founded Thebes; at a later time, Amphion (Niobe's husband) and his brother Zethus built a wall round it (Apoll. Rhod. 1. 740 ff.). The Thebans are **πάροικοι** (neighbours) **δόμων**, as dwelling around the Καδμεία, the Theban acropolis which was the seat of Cadmus (cp. *O. T.* 20 n.).

1156 f. οὐκ ἔστι (τοιοῦτος ἀνθρώπου βίος), ὁποῖον οὔτ' αἰνέσαιμι ἄν ποτε οὔτε μεμψαίμην στάντα: there is no kind of human life that I would ever praise, or complain of, as fixed. The partic. **στάντα** has a causal force, giving the ground for the praise or blame. Prosperity may seem secure, or misery irremediable; but no condition can be regarded as really stable (στάσιμον). Soph. has given us a perfect comment on **στάντα** (which Nauck calls 'undoubtedly' corrupt) in fr. 786, and it is strange that it should have escaped notice:—ἀλλ' οὐμὸς ἀεὶ πότμος ἐν πυκνῷ θεοῦ | τρόχῳ κυκλεῖται, καὶ μεταλλάσσει φύσιν· | ὥσπερ σελήνης δ' ὄψις εὐφρόνας δύο | στῆναι δύναιτ' ἂν οὔποτ' ἐν μορφῇ μιᾷ,—cannot *remain fixed* in one phase.—**βίον** is the antecedent drawn into the clause and case of the relative: *O. C.* 56 ὃν δ' ἐπιστείβεις τόπον | ...καλεῖται etc.: *ib.* 907 νῦν δ' οὕσπερ αὐτὸς τοὺς νόμους εἰσῆλθ' ἔχων.—The only other tenable view would be: οὐκ ἔστι (βίος τοιοῦτος στὰς) ὁποῖον αἰνέσαιμι ἄν: there is no life so situated that I could praise it. On this view, στάντα would cohere closely with ὁποῖον, having been attracted into the acc. like βίον itself. This is not impossible; but, if this were the construction, I should wish to read **ὁποίᾳ**: cp. *Ai.* 950 οὐκ ἂν τάδ' ἔστη τῇδε μὴ θεῶν μέτα.

1160 μάντις...τῶν καθεστώτων, a prophet *about* them,—*i.e.* one who can say how long they will last. The conjecture **ἐφεστώτων** ('imminent'), which Nauck receives, is decidedly wrong for two reasons. (1) Though we find Κῆρες ἐφεστᾶσιν, etc., the perf. *part.* was regularly used as it is in *Ai.* 1072 τῶν ἐφεστώτων (masc.) κλύειν 'to obey the *rulers*'; and here a Greek would rather have sup-

Enter MESSENGER, *on the spectators' left hand.*

ΜΕ. Dwellers by the house of Cadmus and of Amphion, there is no estate of mortal life that I would ever praise or blame as settled. Fortune raises and Fortune humbles the lucky or unlucky from day to day, and no one can prophesy to men concerning those things which are established. For Creon was blest once, as I count bliss; he had saved this land of Cadmus from its foes; he was clothed with sole dominion in the land; he reigned, the glorious sire of princely children. And now all hath been lost. For when a man hath forfeited his pleasures, I count him not

words. Eustathius p. 957. 17 quotes *τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρα* (*sic*), *οὐ τίθημ' ἐγώ*, and remarks that, after these words, *τὰ ἀκριβῆ ἀντίγραφα* have the verse, *ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν*. If his statement did not rest merely on Athenaeus, then, in the 12th cent., a century after L was written, there were MSS. extant which could have corrected it here; yet all our MSS. share its defect. This point should be noticed as favouring the view that all our MSS. come from L. The edition of Turnebus (Paris, 1553) was the first which incorporated v. 1167.—See Appendix.

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posed the sense to be, 'no one in authority is a prophet.' (2) The point is that things may seem established, and yet be unstable.

1161 ὡς ἐμοί: *Ai.* 396 *ἔρεβος ὦ φαεννότατον ὡς ἐμοί*: cp. *O. C.* 20 n.

1162 ff. σώσας...**ἐχθρῶν**: the gen. as after *λύω*, *ἐλευθερόω*: *Ph.* 919 *σῶσαι κακοῦ*: Eur. *Or.* 779 *σωθῆναι κακῶν*.—The regular constr. would have been *ἦν ζηλωτός, σώσας μὲν χθόνα, λαβὼν δὲ μοναρχίαν*. For **δέ, τε** has been substituted, as in *Tr.* 1012 *πολλὰ μὲν ἐν πόντῳ κατά τε δρία πάντα καθαίρων*: *Ph.* 1056 *πάρεστι μὲν | Τεῦκρος,... | ἐγὼ θ'*: *ib.* 1136 *ὁρῶν μὲν αἰσχρὰς ἀπάτας, | στυγνόν τε φῶτ'*. Then in the second clause, **λαβών τε**, a new finite verb, **ἤῦθυνε**, has been inserted, with the result that **λαβών** now begins a new sentence. Cp. 815 *ὕμνησεν*, n.—**παντελῆ**, complete; Plat. *Legg.* 698 A *ἡ παντελὴς...ἐλευθερία*: cp. 737 n.—**ἠῦθυνε**: cp. 178: *O. T.* 104 *ἀπευθύνειν πόλιν*. The temporal augment for verbs beginning with **ευ** is attested by Attic inscrr. of *c.* 403—321 B.C. (Meisterhans, p. 78).—**εὐγενεῖ**, not *εὐγενῶν*: 793 n.

1165 ἀφεῖται πάντα, all has been given up,—has slipped from his grasp, and been lost. Cp. Her. 8. 49 *ἡ γὰρ Ἀττικὴ ἀπεῖτο ἤδη* (to the Persians). The perf. pass. of *ἀφίημι* is always pass. in sense, usu. meaning either 'set free' (as Isocr. or. 17 § 11), or, 'left free' (Plat. *Critias* 117 C, of open ground), or 'permitted' (Thuc. 5. 91). The only apparent instance of *ἀφεῖμαι* as a perf. *midd.* is Dem. or. 23 § 157 *τοῦ μὲν τιμωρεῖσθαι τὸν Χαρίδημον ἀφεῖσθαι, ἀποστεῖλαι δ' ὑπόσπονδον*. But there, as *ἀποστεῖλαι* suggests, we must surely read the 2nd aor. midd. *ἀφέσθαι*, which was frequent in this sense (Plat. *Gorg.* 458 C, etc.). If *ἀφεῖται* were midd. here, we should require *πάντων*: cp. Thuc. 2. 60 *τοῦ κοινοῦ τῆς σωτηρίας ἀφίεσθε*.

1166 προδῶσιν. *προδιδόναι ἡδονάς* could not mean merely, 'to *resign*' one's joys. It necessarily implies a fault on the loser's part; and it is precisely because Creon had committed such a fault that I believe **προδῶσιν** to be sound. The man accused of taking a bribe to break the law was described at 322 as *ἐπ' ἀργύρῳ... τὴν ψυχὴν προδούς*. Our word, 'to forfeit,' *i.e.* 'to lose by one's own fault,' seems fairly to represent the shade of meaning which distinguishes *προδιδόναι ἡδονάς* from *ἀπολλύναι ἡδονάς*. Creon's joys—the life of his son, and the good opinion of his subjects—have been sacrificed by him to the indulgence of stubborn self-will. Athenaeus, who twice quotes this passage (cr. n.), shows that *c.* 200 A.D. it was read as above: he is our oldest and best source for it. L's **ἀνδρὸς** must be con-

ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.
πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
καὶ ζῇ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπῇ
τούτων τὸ χαίρειν, τἄλλ' ἐγὼ καπνοῦ σκιᾶς
οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.
ΧΟ. τί δ' αὖ τόδ' ἄχθος βασιλέων ἥκεις φέρων;
ΑΓ. τεθνᾶσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.
ΧΟ. καὶ τίς φονεύει; τίς δ' ὁ κείμενος; λέγε.
ΑΓ. Αἵμων ὄλωλεν· αὐτόχειρ δ' αἱμάσσεται.
ΧΟ. πότερα πατρῴας ἢ πρὸς οἰκείας χερός;
ΑΓ. αὐτὸς πρὸς αὑτοῦ, πατρὶ μηνίσας φόνου.
ΧΟ. ὦ μάντι, τοὔπος ὡς ἄρ' ὀρθὸν ἤνυσας.

1168 πλούτει from πλουτεῖ L. βούλει is accentless in L, with an erasure above it. **1169** ζῇ] ζῆι L: ζῇ r (with gl. ζῆθι in V). **1170 f.** ἐγὼ] Tournier proposes to write ἄγω, and to delete v. 1171.—πριαίμην ἀνδρὶ] Gleditsch conject. ποιοίμην πάντα.

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sidered in connection with the fact that L (like our other MSS.) omits v. 1167. L has a point at **προδῶσιν**, and its reading was (I suspect) understood thus: 'when (men) forfeit their pleasures, I do not count that the part of a man' (*i.e.* of one who can be really said to live). Hence I do not think that L's *ἀνδρὸς* really confirms Seyffert's conjecture, **καὶ γὰρ ἡδοναὶ** | *ὅταν προδῶσιν ἀνδρός*, 'when a man's pleasures *fail*.' For this use of *προδιδόναι*, cp. Her. 7. 187 *οὐδέν μοι θωῦμα παρίσταται προδοῦναι τὰ ῥέεθρα τῶν ποταμῶν* (that they failed = *ἐπιλιπεῖν*): id. 8. 52 *τοῦ φράγματος προδεδωκότος*, the barricade having failed (them). Xenophanes fr. 1. 5 *ἄλλος δ' οἶνος ἑτοῖμος, ὃς οὔποτέ φησι προδώσειν*. So with acc., [Dem.] or. 52 § 13 *τὸν ὀφθαλμὸν αὐτὸν προδιδόντα* (his eye-sight failing him). Yet here the phrase would seem a strange one. And if **ἄνδρες** was older than **ἀνδρός**, as we have reason to believe that it was, that fact would confirm the genuineness of **τὰς γὰρ ἡδονάς**.—See Appendix.

οὐ τίθημι with inf., as oft. with the midd. *τίθεμαι*; Plat. *Phaed.* 93 C *τῶν οὖν τιθεμένων ψυχὴν ἁρμονίαν εἶναι*. Cp. *El.* 1270 *δαιμόνιον αὐτὸ τίθημ' ἐγώ*.

1167 For *ζῆν*, **ζῷν** has been proposed: but the Epic and Ionic *ζώς* does not occur in Attic.—**τοῦτον** after the plur. as, conversely, *ὅστις* is followed by *οὗτοι* (709 n.), and *νέκυν* by *ὧν* (1072).—**ἔμψ. νεκρόν**: cp. *Ph.* 1018 *ἄφιλον, ἔρημον, ἄπολιν, ἐν ζῶσιν νεκρόν*.

1168 f. πλούτει...ζῇ, the hypothetical imperat.: Antiphon fr. 130 (*ap.* Stob. *Flor.* 68. 37) *φέρε δὴ καὶ παῖδες γενέσθωσαν· φροντίδων ἥδη πάντα πλέα*. Dem. or. 20 § 14 *οὐδὲ γὰρ εἰ πάνυ χρηστός ἐσθ', ὡς ἐμοῦ γ' ἕνεκα ἔστω, βελτίων ἐστὶ τῆς πόλεως τὸ ἦθος*.—**εἰ βούλει**: Plat. *Rep.* 432 A *τοὺς ἰσχυροτάτους καὶ τοὺς μέσους, εἰ μὲν βούλει, φρονήσει, εἰ δὲ βούλει, ἰσχύϊ*. For the form **ζῇ**, cp. Eur. *I. T.* 699 *ἀλλ' ἕρπε καὶ ζῇ καὶ δόμους οἴκει πατρός*. But *Anthol. P.* 11. 1 *πῖνε, γέρον, καὶ ζῆθι* (by Agathias, *c.* 550 A.D.): and so *ib.* 10. 43 (author uncertain). **σχῆμα**, outward show, dignity, pomp: Plat. *Legg.* 685 C *τὸ τῆς ἀρχῆς σχῆμα...οὐ σμικρόν*.

1170 τὸ χαίρειν: *Ai.* 555 *ἕως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθῃς*. Aesch. *Eum.* 301 *ἔρρειν, τὸ χαίρειν μὴ μαθόνθ' ὅπου φρενῶν*: *ib.* 423 *ὅπου τὸ χαίρειν μηδαμοῦ νομίζεται*. For the thought, cp. Simonides fr. 71 *τίς γὰρ ἀδονᾶς ἄτερ θνατῶν βίος ποθεινὸς ἢ ποία τυραννίς;* | *τᾶς δ' ἄτερ οὐδὲ θεῶν ζαλωτὸς αἰών*: where *ἡδονή* is as general as *τὸ χαίρειν* here. More often, however, the sentiment refers to sensuous *ἡδοναί*: cp. Mimnermus fr. 1 *τεθναίην ὅτε μοι μηκέτι ταῦτα μέλοι*: Antiphanes fr. incert. 51 (it is foolish to disparage *ἔρως*), *εἰ γὰρ ἀφέλοι τις τοῦ βίου τὰς ἡδονάς,* | *καταλείπετ' οὐδὲν ἕτερον ἢ τεθνηκέναι*.—**καπνοῦ σκιᾶς**: gen. of price

as living.—I hold him but a breathing corpse. Heap up riches in thy house, if thou wilt; live in kingly state; yet, if there be no gladness therewith, I would not give the shadow of a vapour for all the rest, compared with joy.

CH. And what is this new grief that thou hast to tell for our princes?

ME. Death; and the living are guilty for the dead.

CH. And who is the slayer? Who the stricken? Speak.

ME. Haemon hath perished; his blood hath been shed by no stranger.

CH. By his father's hand, or by his own?

ME. By his own, in wrath with his sire for the murder.

CH. O prophet, how true, then, hast thou proved thy word!

1175 *αὐτόχειρ*] Meineke conject. *ἀρτίχειρ*. **1177** *φόνου*] *φόνωι* L, with *ου* above from first hand.—Herwerden conject. *γόνος*: Keck, *κόρης*.

(nom., *καπνοῦ σκιά*). *Ph.* 946 *οὐδ' οἵδ' ἐναίρων νεκρὸν ἢ καπνοῦ σκιάν,* | *εἴδωλον ἄλλως*. Aesch. fr. 390 *τὸ γὰρ βρότειον σπέρμ' ἐφ' ἡμέραν φρονεῖ,* | *καὶ πιστὸν οὐδὲν μᾶλλον ἢ καπνοῦ σκιά*. So Soph. fr. 12 *ἄνθρωπός ἐστι πνεῦμα καὶ σκιὰ μόνον*. Cp. Pind. *P.* 8. 95 *σκιᾶς ὄναρ* | *ἄνθρωπος*. Aesch. *Ag.* 839 *εἴδωλον σκιᾶς*.

1171 πριαίμην ἀνδρί. After a verb of buying or receiving, the dat. of interest denotes the person who has the thing taken off his hands: Ar. *Ach.* 812 *πόσου πρίωμαί σοι τὰ χοιρίδια; Il.* 15. 87 *Θέμιστι δὲ καλλιπαρῃῳ* | *δέκτο δέπας*.—**πρὸς τὴν ἡδ.**, *compared with* it: fr. 327. 4 *κᾆστι πρὸς τὰ χρήματα* | *θνητοῖσι τἄλλα δεύτερ'*: Eur. fr. 96 *ἀλλ' οὐδὲν ἡὐγένεια πρὸς τὰ χρήματα*. Suppose that one could buy either (1) wealth and power without joy, or (2) joy without wealth and power; in comparison with (2), (1) would be worth nothing.—Not, '*in exchange for* pleasure,' like Plat. *Phaed.* 69 A *ἡδονὰς πρὸς ἡδονὰς... καταλλάττεσθαι*: for the price is expressed by *καπνοῦ σκιᾶς*.

1172 f. βασιλέων = *τυράννων*, the royal house. *Tr.* 316 *μὴ τῶν τυράννων*; is she of the royal stock?—**αἵτιοι θανεῖν**, instead of *τοῦ θανεῖν*: Antiphon or. 5 § 23 *ἐγὼ αἴτιος ἦν πεμφθῆναι ἄγγελον*.—As vv. 1186 ff. show, Eurydicè is supposed to be in the act of opening the palace-door, to come out, when she overhears evil tidings. If she is supposed to have fainted (1188) immediately on hearing the general announcement in v. 1173, then her request in v. 1190 is the more natural. Possibly the spectators were allowed to catch a glimpse of her through the partly opened doors; though the Chorus announce her only at 1180.

1174 φονεύει = *ὁ φονεύς ἐστιν*: cp. *O. T.* 437 *τίς δέ μ' ἐκφύει βροτῶν* (is my sire), where see n.—**ὁ κείμενος**: cp. Aesch. *Eum.* 590 *οὐ κειμένῳ πω τόνδε κομπάζεις λόγον*.

1175 αὐτόχειρ could mean either 'by a kinsman's hand,' or 'by his own hand.' See n. on 56 *αὐτοκτονοῦντε*. Hence such compounds sometimes receive a further definition, as *Ai.* 841 *αὐτοσφαγεῖς* | *πρὸς τῶν φιλίστων ἐκγόνων*. But in Aesch. *Eum.* 336 *αὐτουργίαι*, without any such addition, = 'murders of kinsfolk.' G. Wolff ought not, however, to have compared Xen. *H.* 6. 4. 35, *ἀποθνήσκει αὐτοχειρίᾳ μὲν ὑπὸ τῶν τῆς γυναικὸς ἀδελφῶν, βουλῇ δὲ ὑπ' αὐτῆς ἐκείνης, i.e.*, 'by the deed of their hands' (cp. above, v. 306), 'though at her instigation.' Attic prose does not use *αὐτόχειρ* or *αὐτοχειρία* in the pregnant poetical sense (a slayer, or a slaying, of kinsfolk), but merely in the general sense, 'doing with one's own hands,' etc. See Plat. *Legg.* 872 B: *ib.* 865 B, etc.

1177 f. φόνου, causal gen.: 931 (*τούτων*) n.—**ὀρθὸν ἤνυσας**, hast fulfilled it, so that it comes right (cp. 1136, n. on *ὑπερτάταν*): *O. T.* 506 *πρὶν ἴδοιμ' ὀρθὸν ἔπος*: cp. *ib.* 853. *O. C.* 454 (*μαντεῖα*) *ἀμοὶ Φοῖβος ἤνυσέν ποτε*.

ΑΓ. ὡς ὦδ' ἐχόντων τἄλλα βουλεύειν πάρα.
ΧΟ. καὶ μὴν ὁρῶ τάλαιναν Εὐρυδίκην ὁμοῦ
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμάτων
ἤτοι κλύουσα παιδὸς ἢ τύχῃ πάρα.

ΕΥΡΥΔΙΚΗ.

ὦ πάντες ἀστοί, τῶν λόγων ἐπῃσθόμην
πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς
ὅπως ἱκοίμην εὐγμάτων προσήγορος.
καὶ τυγχάνω τε κληθρ' ἀνασπαστοῦ πύλης
χαλῶσα, καί με φθόγγος οἰκείου κακοῦ
βάλλει δι' ὤτων· ὑπτία δὲ κλίνομαι
δείσασα πρὸς δμωαῖσι κἀποπλήσσομαι.

1179 τἄλλα *βουλεύειν*] Blaydes conject. *τῶνδε βουλεύειν*: Martin, *τἄλλα μου κλύειν*: Wecklein, *τἄλλα συμβάλλειν*. **1182** *πάρα*] Brunck conject. *περᾷ*. **1183** *ὦ πάντες*] Blaydes conject. *ὦνακτες*: Heimsoeth, *ἄπωθεν* (with *ῥημάτων* for *τῶν λόγων*): Hense, *γέροντες*.—*τῶν λόγων* L: *τοῦ λόγου γ'* A. **1184** *θεᾶς*] Nauck conject. *βρέτας*: Dorschel (*ap.* Wolff) *σέβας*. Semitelos, *Παλλάδ' ὡς θεάν*.

1179 ὡς with the gen. absol. (cp. 1063 n.) marks the point of view which is to be taken: 'in the certainty that matters stand thus.' **πάρεστι βουλ. τὰ ἄλλα**, 'ye may consider of the rest': *i.e.*, such are the facts; it only remains to deal with them as may seem best. **βουλεύειν**, to form plans, decide on a course of action, *O. T.* 619: **τὰ ἄλλα**, adverbial acc. of respect, 'as to what remains,' instead of *περὶ τῶν ἄλλων* (*Ai.* 551 *τὰ δ' ἄλλ' ὅμοιος*). —**ὦδ' ἐχόντων**, neut. gen. abs., without a subject: *Ai.* 981 *ὡς ὧδ' ἐχόντων... | πάρα στενάξειν*: *El.* 1344 *τελουμένων εἴποιμ' ἄν*: Aesch. *Pers.* 170 *πρὸς τάδ', ὡς οὕτως ἐχόντων τῶνδε, σύμβουλοι λόγου | τοῦδέ μοι γένεσθε*, Πέρσαι. Thuc. 1. 116 *ἐσαγγελθέντων ὅτι...νῆες...πλέουσιν*.

1180 καὶ μήν: 526 n.—**Εὐρυδίκην**: anapaest in 5th place: cp. 11 n. Schol.: *Ἡσίοδος Ἠνιόχην αὐτὴν καλεῖ· ἵκετο δ' εἰς Κρείοντα καὶ Ἠνιόχην* [*τανύπεπλον, sc.* Heracles: *Scut.* 83].—**ὁμοῦ = ἐγγύς**: Ar. *Pax* 513 *καὶ μὴν ὁμοῦ 'στιν ἤδη*. Soph. has it also as a prep.: *Ai.* 767 *θεοῖς...ὁμοῦ = σὺν θ.*: in *Ph.* 1218 *νεὼς ὁμοῦ = πέλας νεώς*.

1182 κλύουσα παιδός: gen. of connection, 'about' him: *O. C.* 307 *κλύων σοῦ* (n.), hearing of thee.

1183 ὦ πάντες ἀστοί, said to the Chorus and the Messenger, as representing the Thebans generally. In Eur. *I. T.* 1422 Thoas says *ὦ πάντες ἀστοί*, not to the Chorus (of Greek women), but to the Tauri as represented by his attendants. So, too, in Ar. *Eccl.* 834 *ὦ πάντες ἀστοί* is said to an imaginary body of Athenian citizens, represented by two men on the stage. In *Lys.* 638 the Chorus say *ὦ πάντες ἀστοί* to the audience.

1184 f. Παλλάδος προσήγορος εὐγμάτων answers to *Παλλάδα προσαγορεύω εὔγματα*: *i.e.*, the first gen. is objective, while the second represents an 'inner' accus. A combination of genitives was easily tolerated by Greek idiom: cp. 795 *βλεφάρων ἵμερος...νύμφας* (n.): Xen. *Cyr.* 8. 3. 19 *δεόμενοι Κύρου ἄλλος ἄλλης πράξεως*. **προσήγορος**, active, as *O. T.* 1338: it is passive *ib.* 1437, *Ph.* 1353.—The shrine to which Eurydicè was going may be imagined as one of the two *Παλλάδος ναοί* at Thebes mentioned in *O. T.* 20 (n.). She was anxious to do her part in seeking to propitiate the angry gods (1019).—So Iocasta comes forth from the house to offer prayers at the altar of Apollo *Λύκειος* (*O. T.* 919), and Clytaemnestra at that of Apollo *προστατήριος* (*El.* 637).

1186 f. τυγχάνω τε...καὶ...βάλλει: just as she was loosing the bolt, she heard

ΜΕ. These things stand thus: ye must consider of the rest.

ΧΟ. Lo, I see the hapless Eurydicè, Creon's wife, approaching; she comes from the house by chance, haply,—or because she knows the tidings of her son.

Enter EURYDICÈ.

ΕΥ. People of Thebes, I heard your words as I was going forth, to salute the goddess Pallas with my prayers. Even as I was loosing the fastenings of the gate, to open it, the message of a household woe smote on mine ear: I sank back, terror-stricken, into the arms of my handmaids, and my senses fled.

1185 ὅπως] Wolff conject. ὅμμ' ὡς. **1186** τε L, with γ written above τ by the first corrector S, (not, I think, by the first hand:) some of the later MSS. have γε: L^2 has δέ. **1189** δμωαῖσι] In L, S has written •ες• over αἳ (*i.e.*, δμώεσσι).

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the sound (cp. 1172 f. n.). For the temporal parataxis with **τε...καί**, cp. Xen. *An.* 1. 8 § 1 ἤδη τε ἦν ἀμφὶ ἀγορὰν πλήθουσαν καὶ πλησίον ἦν ὁ σταθμός: so *ib.* 4. 2. 12, 4. 6. 2, *Cyr.* 1. 4. 28. So with καί alone, *O. T.* 718 n.

κλῆθρα χαλῶσα πύλης ἀναστατοῦ, loosing the bolts of the door, so that it should be opened (proleptic, cp. 475, 881). For the fem. of the verbal in *-τός*, see *O. T.* 384 n.—**κλῆθρα**, 'bolts,' are bars of wood drawn across the doors inside, and held by staples or sockets (*πυθμένες O. T.* 1261) in the door-posts (*σταθμοί*). Such bars were usu. called *μοχλοί*, but even in prose we find the more general word *κλῆθρα*: Xen. *An.* 7. 1. 17 διακόπτοντες ταῖς ἀξίναις τὰ κλεῖθρα ἀναπετεννύουσι τὰς πύλας. There, as here, the plur. *κλῆθρα*, referring to only one gate, indicates that more than one bolt was used; so, too, Ar. *Lys.* 310 κἂν μὴ καλούντων τοὺς μοχλοὺς χαλῶσιν αἱ γυναῖκες, | ἐμπιμπράναι χρὴ τὰς θύρας. Cp. Aesch. *Cho.* 878 πύλας | μοχλοῖς χαλᾶτε, open the door by (withdrawing) the bars. Eur. *Med.* 1314 χαλᾶτε κλῆθας. Plut. *Pelop.* 11 ἐνδοῦναι καὶ χαλάσαι τὰς θύρας.

ἀναστατοῦ. These doors opened inwards. ἐπισπᾶν θύραν meant to shut the door after one, in going out. Cp. Xen. *H.* 6. 4. 36 ὡς δ' εἰσῆλθον, ἐπισπάσασα τὴν θύραν εἴχετο τοῦ ῥόπτρου (Thebè's object was to shut her brothers into the room, till they had killed Alexander of Pherae): 'when they had entered, she, [having gone out and] shut the door, held the knocker,'—the ῥόπτρον being a metal ring on the outside of the door, which also served as ἐπισπαστήρ or handle (cp. Her. 6. 91). Plut. *Dion* 57 οἱ μὲν ἔξω τὰς θύρας ἐπισπασάμενοι κατεῖχον. (In *O. T.* 1244 πύλας...ἐπιρράξασα is said of Iocasta, within the room, shutting the doors; but they, too, opened inwards, see *ib.* 1261 ff.) Hence ἀναστᾶν θύραν, 'to draw it back,' is the opposite of ἐπισπᾶν, and means 'to open it' (from within). That phrase was not actually current, ἀνοιγνύναι being the common word; but the poetical ἀναστατός here implies it. Polyb. 5. 39. 4 is not rightly compared: there, ὡς ἀναστάσοντες...τὰς πυλίδας='intending to wrench the gates open,' from outside: cp. id. 2. 5. 5 τῆς ...γεφύρας ἀνασπάσαντες τὰς σανίδας, 'having torn up the floor of the bridge.'

φθόγγος, the Messenger's words. She had fainted before hearing more, perhaps, than vv. 1172 f., where see n.—**οἰκείου**, domestic (affecting her family): cp. 1249. —Distinguish οἰκ. πάθη (*Ai.* 260), οἰκ. ἄταν (*El.* 215) as='caused by oneself.'

1188 f. δι' ὧτων: *El.* 737 ὀξὺν δι' ὤτων κέλαδον ἐνσείσας θοαῖς | πώλοις: cp. *O. T.* 1386 f.—**πρὸς δμωαῖσι**, with κλίνομαι: a use of the dat. with πρός which has epic precedent, as *Il.* 20. 420 λιαζόμενον προτὶ γαίῃ, sinking to earth: *ib.* 21. 507 τὴν δὲ προτὶ οἷ | εἶλε πατὴρ Κρονίδης, took her to his arms: cp. *O. T.* 1302 n.—**ἀποπλήσσομαι**, as=λιποψυχῶ, only here: Hippocr. uses it of apoplexy.

ἀλλ' ὅστις ἦν ὁ μῦθος αὖθις εἴπατε·
κακῶν γὰρ οὐκ ἄπειρος οὖσ' ἀκούσομαι.
ΑΓ. ἐγώ, φίλη δέσποινα, καὶ παρὼν ἐρῶ,
κοὐδὲν παρήσω τῆς ἀληθείας ἔπος.
τί γάρ σε μαλθάσσοιμ' ἂν ὧν ἐς ὕστερον
ψεῦσται φανούμεθ'; ὀρθὸν ἀλήθει' ἀεί.
ἐγὼ δὲ σῷ ποδαγὸς ἐσπόμην πόσει
πεδίον ἐπ' ἄκρον, ἔνθ' ἔκειτο νηλεὲς
κυνοσπάρακτον σῶμα Πολυνείκους ἔτι·
καὶ τὸν μέν, αἰτήσαντες ἐνοδίαν θεὸν
Πλούτωνά τ' ὀργὰς εὐμενεῖς κατασχεθεῖν,
λούσαντες ἁγνὸν λουτρόν, ἐν νεοσπάσιν
θαλλοῖς ὃ δὴ 'λέλειπτο συγκατήθομεν,
καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς
χώσαντες, αὖθις πρὸς λιθόστρωτον κόρης

1193 παρείσω L, with η above ει from S. **1194** ἐς ὕστερον] ἐσύστερον L. **1195** ἡ ἀλήθει' L: ἀλήθει' Hermann. **1197** πεδίον ἐπ' ἄκρων (*sic*) L. The later MSS. have either πεδίων ἐπ' ἄκρων (as V), or πεδίον ἐπ' ἄκρον (as A). Pallis,

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1192 f. καὶ παρὼν ἐρῶ, κοὐδὲν παρήσω: I *both* will speak as one who was present, *and* will omit nothing: *i.e.*, *as* my knowledge is full, *so* shall the story be told without reserve. For the parataxis, cp. 1112: *El.* 680 *κἀπεμπόμην πρὸς ταῦτα καὶ τὸ πᾶν φράσω*: *Tr.* 626 *ἐπίσταμαί τε καὶ φράσω σεσωσμένα*. For **παρών** as partic. of the imperfect, cp. 166 *σέβοντας* (n.). Verses 1192—1195 form the dramatic apology for a trait which is manifestly open to criticism,—viz., the fulness of harrowing details communicated by the Messenger to this unhappy mother, who has only just recovered from a swoon. (See esp. 1231—1239.)

1194 f. ὧν = *τούτοις ὧν*: Xen. *Mem.* 1. 2. 6 *διαλέγεσθαι παρ' ὧν λάβοιεν τὸν μισθόν*, to converse with any who might pay them. Cp. 35 n.—**ὧν** with **ψεῦσται** (= fabricators), as one could say, *ταῦτα ἐψεύσαντο*. For **φανούμεθ'** after the sing. verb, cp. 734 n.—**ὀρθόν**, not *ὀρθή*: *O. T.* 542 n.: *O. C.* 592.

1196 ποδαγός, Doric (cp. 715 *ναός*, n.), 'guide,' as Eur. *Ph.* 1715 *σύ μοι ποδαγὸς ἀθλία γενοῦ* (Oed. to Antigone). Plat. *Legg.* 899 A has *ποδηγεῖν* as = 'to guide.'—The word is usu. taken here as merely *pedisequus*, 'attendant.' But the sense of 'guiding' is essential to it. Creon had indicated the region (1110), but he need not be supposed to know the spot where the body lay, or even the exact situation of Antigone's tomb. **ἑσπόμην**, 'attended,' is compatible with guiding.

1197 πεδίον...ὄκρον = the furthest part of the plain. Near this part were the *πάγοι* on which the watchers sat (411), and Antigone's tomb was in one of those *πάγοι* (774 n.). Thebes had hills to the N. of it, and stood on a low spur which they throw out southward (117 ff., n.). The *ἄκρον πεδίον*, then, is the plain's northern edge, where it touches the lower slopes of the hills. The 'furthest' was thus also the highest part.—**νηλεές**, passive: *O. T.* 180.

1198 κυνοσπάρακτον: cp. 206, 1017. Antigone had paid the rites while the corpse was still intact (257), and in this sense is said to have saved it from birds and dogs (697: cp. 467).

1199 f. τὸν μέν, as opposed to Antigone: but instead of *τῆς δὲ νυμφεῖον*, etc., we have a change of construction (1204 *αὖθις κ.τ.λ.*).—**ἐνοδίαν θεόν**, Hecatè, who was conceived as a wandering goddess, haunting the places where roads met, and where

But say again what the tidings were; I shall hear them as one who is no stranger to sorrow.

ΜΕ. Dear lady, I will witness of what I saw, and will leave no word of the truth untold. Why, indeed, should I soothe thee with words in which I must presently be found false? Truth is ever best.—I attended thy lord as his guide to the furthest part of the plain, where the body of Polyneices, torn by dogs, still lay unpitied. We prayed the goddess of the roads, and Pluto, in mercy to restrain their wrath; we washed the dead with holy washing; and with freshly-plucked boughs we solemnly burned such relics as there were. We raised a high mound of his native earth; and then we turned away to enter the maiden's nuptial chamber with rocky couch,

πάγων ἐπ' ἄκρων. **1200** πλούτωνά τ' ὀργὰσ from πλοῦτονά τ' ὀργᾶσ L.—κατασχέθειν L: κατασχεθεῖν Elmsley. **1202** δὴ λέλειπτο L: cp. on 539.

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offerings were left for her. (*Τριοδῖτις, Trivia:* Theocr. 2. 36 *ἀ θεὸς ἐν τριόδοισι.*) Sophocles in his Ῥιζοτόμοι gave an incantation by Medea, invoking Helios and Hecatè (fr. 490, schol. Apoll. Rhod. 3. 1214): Ἥλιε δέσποτα καὶ πῦρ ἱερόν, | *τῆς εἰνοδίας Ἑκάτης ἔγχος,* | *τὸ δι' Οὐλύμπου πωλοῦσα φέρει* (which she bears when she moves through the sky, as Selenè), | *καὶ γῆς ναίουσ' ἱερὰς τριόδους,* | *στεφανωσαμένη δρυΐ καὶ πλεκταῖς* | *ὠμῶν σπείραισι δρακόντων.* The last two lines refer to a custom of representing her as crowned with serpents, and with chaplets of oak-leaves. Creon invokes her along with Pluto (Hades, *O. T.* 30 n.), because on earth she represented the *χθόνιοι.* As *ἐνοδία,* she was more especially associated with Hermes *ἐνόδιος* and *ψυχοπομπός*: hence she was sometimes called *ἄγγελος.* —**θεόν,** fem., as 834: *O. C.* 1548 *ἡ... νερτέρα θεός, ib.* 1556 *τὰν ἀφανῆ θεόν* (Persephone). Cp. *ib.* 683 n.—**εὐμενεῖς,** proleptic: 881 n.—**κατασχεθεῖν**: cp. on 1102.

1201 f. λούσαντες ἀγν. *λουτρόν* (cognate acc.): cp. on 901.—**ἐν,** 'with,' of the instrument: 764 (n.), 962, 1003.—**θαλλοῖς,** from the *ὕλη πεδιάς* close by (420).—Boeckh thought that *olivae*-boughs were meant, citing a *νόμος ἀρ.* [Dem.] or. 43 § 71 *ἐὰν μὴ (ἐλαίᾳ)...ἐπὶ ἀποθανόντα δέῃ χρήσασθαι.* But that, surely, does not refer to a *πυρά.* The olive, like the laurel, was used for other purposes connected with the dead,—viz., in crowning the corpse for the *πρόθεσις* (cp. schol. Eur. *Ph.* 1626), and in decking the *κλίνη* on which the corpse was laid (Ar. *Eccl.* 1030).—**δ δὴ** =*ὅ τι δήποτε,* implying that much of the body had been destroyed. Cp. Her. 1. 160 *ἐπὶ μισθῷ ὅσῳ δή· οὐ γὰρ ἔχω τοῦτό γε εἰπεῖν ἀτρεκέως.*—**λέλειπτο**: cp. 457 *φάνη* n.—**συγκατήθομεν.** The *σύν* here is perh. not merely 'completely,' but implies the collecting of dismembered pieces: as *συγκατακαίω* regularly = to burn something 'along with' something else (Xen. *An.* 3. 2. 27). Like **εἰσεβαίνομεν** (1205), this is the imperf. of consecutive action ('proceeded to burn,' = 'next burned').

1203 τύμβον. If the Homeric usage was followed, when the flesh had been burned the bones would be washed with wine or oil, wrapped in fat, and placed in an urn (*λάρναξ*). The urn having been deposited in a grave (*κάπετος*), the *τύμβος* (or *σῆμα*) would be raised over it. Cp. *Introd. to Homer,* ch. 11. § 33.—**ὀρθόκραvον,** lit., with head erect, so='high': cp. *ὑψικάρηνος, ὑψίλοφος* (of hills). From *κρᾶν* (*κρανίον*) we have also *βούκρᾱνος, ταυρόκρᾱνος.*—**οἰκείας,** 'native,'—a thing pleasing to the dead: so in *O. C.* 406 Oed. asks, *ἦ καὶ κατασκιῶσι Θηβαίᾳ κόνει;* The father's prophecy for his sons was fulfilled: of their father-land they obtained *ὁπόσαν καὶ φθιμένοισιν κατέχειν* (Aesch. *Th.* 731: cp. *O. C.* 789).

1204 f. αὖθις answers to *τὸν μέν* (1199), as in 167 *τοῦτ' αὖθις* to *τοῦτο μέν.*

νυμφεῖον Ἄιδου κοίλον εἰσεβαίνομεν.
φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων
κλύει τις ἀκτέριστον ἀμφὶ παστάδα,
καὶ δεσπότῃ Κρέοντι σημαίνει μολών·
τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς
ἕρποντι μᾶλλον ἆσσον, οἰμώξας δ' ἔπος
ἵησι δυσθρήνητον· ὦ τάλας ἐγώ,
ἆρ' εἰμὶ μάντις; ἆρα δυστυχεστάτην
κέλευθον ἕρπω τῶν παρελθουσῶν ὁδῶν;
παιδός με σαίνει φθόγγος. ἀλλά, πρόσπολοι,
ἴτ' ἆσσον ὠκεῖς, καὶ παραστάντες τάφῳ
ἀθρήσαθ', ἁρμὸν χώματος λιθοσπαδῆ
δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἵμονος

1208 μολών] L has αθ written above ολ by S: this variant μαθών is in the text of some later MSS. (as V). **1209** ἄσημα] Nauck conject. ἄχημα.—περιβαίνει] Schaefer conject. περισαίνει: Wunder, περιπολεῖ. **1212** ἄρ' L.—εἰμὶ] L has the second ι in an erasure: εἰ μὴ had been written. **1215** παραστάντεσ .φ. τάφωι L.

For αὖθις as='afterwards,' cp. *Ai.* 1283, *Tr.* 270.—**λιθόστρωτον**, 'with floor of stone,' here suggests, 'affording no couch but one of stone,' in contrast with a real **νυμφεῖον**, which contains a λέχος εὔστρωτον... | χλαίνῃσιν μαλακῇς ἐστρωμένον (*Hom. hymn. Ven.* 157 f.).—**κόρης νυμφεῖον Ἄιδου**, the maiden's death-bower: cp. 795 n., 929.

1206 κωκυμάτων, the word used by Teiresias (1079): here, as usu., for the dead: cp. 28, 204, 1302: so κωκυτός, *Ai.* 851 etc.—Cp. *El.* 683 ὀρθίων κηρυγμάτων.

1207 ἀκτέριστον ἀμφὶ παστάδα, near (*i.e.* from the quarter of) the bridal-chamber where no funeral-rites had been paid; *i.e.*, where Antigone had been made the bride of Death, without even such honours as befitted such nuptials. For ἀκτέριστος cp. 1071 n. The word παστάς seems to be here used simply as a poetical equivalent for θάλαμος. There is probably no reference to pillars of rock (natural or artificial) in the τάφος. On the uses of παστάς, see Appendix.

1209 ἀθλίας...ἄσημα βοῆς, indistinct sounds, consisting in an ἀθλία βοή: *i.e.*, as he drew nearer, the sounds resolved themselves into the mournful cry of a human voice. The genit. is thus a 'defining' one. Cp. *O. C.* 923 n. φωτῶν ἀθλίων ἱκτήρια (suppliant objects consisting in unhappy persons). Below, in 1265, the form of ὤμοι ἐμῶν ἄνολβα βουλευμάτων is analogous, but the gen. is there partitive (see n.). Here, βοῆς could, indeed, be possessive ('sounds belonging to, *i.e.*, forming part of, a cry'). But the perspective of the description is better kept by the other view of the genitive, which supposes that a sound, ambiguous at a distance, defines itself as we approach. —**περιβαίνει**, with dat. instead of the normal acc.; this dat. denotes the person interested, *i.e.*, here affected through the senses: *O. C.* 372 εἰσῆλθε τοῖν τρὶς ἀθλίοιν ἔρις (n.): *Tr.* 298 ἐμοὶ γὰρ οἶκτος... εἰσέβη. For the image, cp. *O. C.* 1477 ἀμφίσταται | διαπρύσιος ὄτοβος: *Od.* 6. 122 ὥς τέ με κουράων ἀμφήλυθε θῆλυς ἀϋτή.

1210 f. μᾶλλον ἆσσον: cp. Aesch. *Th.* 673 μᾶλλον ἐνδικώτερος: Eur. *El.* 222 μᾶλλον ἐχθίους: Plat. *Legg.* 781 A λαθραιότερον μᾶλλον καὶ ἐπικλοπώτερον.—**ἔπος** (=θρῆνον) **δυσθρήνητον**: see n. on 7.—**ὦ τάλας**: cp. *O. T.* 744 n.

1213 f. τῶν παρελθουσῶν: cp. 100 f. κάλλιστον...τῶν προτέρων, n.—**σαίνει**, 'greets my ear.' As σαίνω was properly said of a dog wagging its tail or fawning so it could be said of a sight or a sound

the caverned mansion of the bride of Death. And, from afar off, one of us heard a voice of loud wailing at that bride's unhallowed bower; and came to tell our master Creon.

And as the King drew nearer, doubtful sounds of a bitter cry floated around him; he groaned, and said in accents of anguish, 'Wretched that I am, can my foreboding be true? Am I going on the wofullest way that ever I went? My son's voice greets me. — Go, my servants, — haste ye nearer, and when ye have reached the tomb, pass through the gap, where the stones have been wrenched away, to the cell's very mouth, — and look, and see if 'tis Haemon's

The meaning of this *φ* is simply (I think) that the scribe's eye had caught the word *φθορὰν* in 1224. Having written *φ*, he judged it simpler to leave it (with dots) than to change it by erasure into *τ*. **1216** *ἀθρήσαθ', ἁρμὸν*] Semitelos conject. *ἀθρεῖτε, θαλάμων.*—*χώματος*] Seyffert conject. *χάσματος*: Tournier, *δώματος.*—*λιθοσπαδῆ*. In **L**, *ι* has been erased after *ῆ*. Cp. on 726.

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which *appeals for recognition* by vividly striking our senses. Like *arridere*, the word usually implied a sensation of pleasure (*O. C.* 319 n.). But it could also denote, as here, a recognition attended by pain. So in Eur. *Hippol.* 862 f., where Theseus recognises the seal on the tablets left by his dead wife, he says *τύποι...προσσαίνουσί με.*

1215 ὧκεῖς, adverbial: cp. 823, 847: *Tr.* 927 *δρομαία βᾶσ'*.

1216 ἁρμὸν χώματος λιθοσπ., an opening in the stones heaped up at the entrance, made by dragging some of them away. Cp. 848 *ἔργμα τυμβόχωστον*. Haemon, in his frenzy of despair, had broken into the tomb by wrenching away part of this rude wall-work. The gap remained as he had made it. He had reached the spot only a short time before Creon (cp. on 1223).

ἁρμόν. The word *ἁρμός* means, (1) a fastening: Eur. *Med.* 1315 *ἐκλύεθ' ἁρμούς*, undo the fastenings of the doors: (2) the chink between two things which are jointed together: so in Plut. *Alex.* 3 a furtive listener is described as *τῷ τῆς θύρας ἁρμῷ προσβαλὼν (τὴν ὄψιν)*, 'having put his eye to the chink in the door.' So here *ἁρμός* is an aperture, just wide enough to admit of a man going through (cp. **δύντες**).— *ἁρμός* (with its derivatives *ἁρμοῖ, ἁρμόζω, ἁρμονία*), and *ἁρπεδόνη* (or *ἀρπεδών*), 'rope,' are connected with the causative form of the root *ar*, *ar-pajā-mi*, 'to fasten': see Curt. *Etym.* § 488.

1217 στόμιον. Having passed through the gap, they will find themselves in a narrow passage. They are to go along this passage to the very mouth (*στόμιον*) of the sepulchral chamber into which it opens.

The kind of tomb which the poet here imagines is perhaps best represented, in Greece, by the rock-tombs of Nauplia, and of Spata in Attica. These consist of chambers worked horizontally into the rock, and approached by a passage or *δρόμος*, answering to that which Creon's men have to traverse before they reach the *στόμιον* of the tomb. The general type seems to have been determined by that of the more elaborate domed tombs, such as the so-called 'Treasury of Atreus' at Mycenae, which, like these ruder copies, were entered by a *δρόμος*. Indeed, the Nauplia tombs indicate a rough attempt to reproduce the dome (*θόλος*). [See Helbig, *Das Homer. Epos aus den Denkm. erläutert*, p. 53, with the sources quoted there in nn. 5, 6.]

The phrase *λοίσθιον τύμβευμα* (1220) might suggest a recess *within* the principal chamber, like that in the 'Treasury of Atreus'; but it is simpler to take it as merely 'the furthest part of the tomb.' We may observe that the words *κατῶρυξ* (774) and *κατασκαφής* (891) are sufficiently explained if we suppose that the *δρόμος* leading to the chamber sloped downwards from the entrance.

φθόγγον συνίημ', ἢ θεοῖσι κλέπτομαι.
τάδ' ἐξ ἀθύμου δεσπότου *κελευσμάτων
ἠθροῦμεν· ἐν δὲ λοισθίῳ τυμβεύματι
τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν,
βρόχῳ μιτώδει σινδόνος καθημμένην,
τὸν δ' ἀμφὶ μέσσῃ περιπετῆ προσκείμενον,
εὐνῆς ἀποιμώζοντα τῆς κάτω φθορὰν
καὶ πατρὸς ἔργα καὶ τὸ δύστηνον λέχος.
ὁ δ' ὡς ὁρᾷ σφε, στυγνὸν οἰμώξας ἔσω
χωρεῖ πρὸς αὐτὸν κἀνακωκύσας καλεῖ·
ὦ τλῆμον, οἷον ἔργον εἴργασαι· τίνα
νοῦν ἔσχες; ἐν τῷ συμφορᾶς διεφθάρης;

1218 Reiske conject. *φόβοισι κλέπτομαι*: Tournier, *θεοῖσι βλάπτομαι*. **1219** *τάδ' ἐξ ἀθύμου*] Nauck reads *ὀξυθύμου*, ascribing that conject. to J. P. Pompe van Meerdervoort, and referring to Naber *Mnem. nov.* 9. 219 f.—Heath conject. *τάδ' οὖν ἀθύμου*: Pallis, *τάδ' οὐκ ἄθυμοι*: Seyffert, *τάδ' ἐξ ἑτοίμου*: Semitelos, *τάδ' εἰκάθοντες*.—*κελεύσμασιν* MSS. Dindorf writes *κελεύμασιν*, the form given by L in Aesch. *Pers.* 397, *Ch.* 751. Burton conject. *κελευσμάτων*. **1222** *μιτώδει*] The first

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1218 θεοῖσι: dat. of agent with *pres.* pass.: see n. on 503 ff.—**κλέπτομαι**, am deluded: 681 n.—Cp. *O. C.* 316 *ἢ γνώμη πλανᾷ*;

1219 The simple correction, **κελευσμάτων** for *κελεύσμασιν*, is (I think) certainly right. Cp. Aesch. *Pers.* 397 *ἔπαισαν ἄλμην βρύχιον ἐκ κελεύσματος* (and similarly Eur. *I. T.* 1405): Her. 6. 50 *ἔλεγε δὲ ταῦτα ἐξ ἐπιστολῆς τῆς Δημαρήτου*.

With **κελεύσμασιν**, we have only two tolerable resources. (1) To join *κελεύσμασιν ἐξ ἀθύμου δεσπότου*, 'orders given by him.' But, though *τοῖς ἐξ ἀθ. δεσπ. κελεύσμασιν* could be defended by *τὴν ἐξ ἐμοῦ δυσβουλίαν* (95), the phrase without the article is very strange. In phrases which might appear similar, it will be found that a verb has influenced the use of *ἐκ* with gen.: thus *Ai.* 137 *σὲ δ' ὅταν...* | *λόγος ἐκ Δαναῶν κακόθρους ἐπιβῇ*: Aesch. *Ag.* 1366 *ἢ γὰρ τεκμηρίοισιν ἐξ οἰμωγμάτων* | *μαντευσόμεσθα τάνδρὸς ὡς ὀλωλότος*; here, however, it is impossible to take *ἐξ ἀθύμου δεσπότου* with *ἠθροῦμεν*, and to make *κελεύσμασιν* a mere epexegesis ('looked, at our master's instigation, *i.e.*, by his command').

(2) The alternative is to amend **ἐξ ἀθύμου**. Only one correction is probable, viz. **ὀξυθύμου**. The decisive objection to this is the sense. It could mean only, 'swift to wrath,' like *ὀξύχολος* (955). It could not mean merely, 'agitated' (by alarm). But Creon is no longer proud or fierce; he has been humbled: his late words (1211 ff.) expressed only grief and fear.

Dindorf writes **κελεύμασιν**, holding this to be the older Attic form (cr. n.). The fact appears to be that both *κέλευμα* and *κέλευσμα* are well attested in our MSS. of some authors: and there is no evidence from inscriptions. As regards the verb, Lobeck (on *Ai.* 704) remarks that, while *ἐκελεύσθην* is far commoner than *ἐκελεύθην*, *κεκέλευμαι* and *κεκέλευσμαι* are both well attested for the best age. But Veitch's statement on this point is more accurate. While *ἐκελεύθην* is extremely rare in classical Greek, *κεκέλευμαι* is nearly (if not quite) unknown to it. It would be very rash, then, to affirm that Soph. must have used the non-sigmatic form of the noun.

1221 αὐχένος: the gen. of the part, as with verbs of seizing, etc.: Arist. *H.A.* 9. 50. 7 *ὅταν κρεμάσωσι (τὰς ὗς) τῶν ὀπισθίων ποδῶν*: so *κρεμῶμεν* with gen., Ar. *Plut.* 312: *Il.* 17. 289 (*τὸν*) *ποδὸς ἕλκε*: *Od.* 3. 439 *βοῦν δ' ἀγέτην κεράων*.

1222 μιτώδει, thread-like, *i.e.*, formed by a thread-wrought fabric (the *σινδών*), and not, as usual, by a cord. *μίτρος* (ὁ),

voice that I know, or if mine ear is cheated by the gods.'

This search, at our despairing master's word, we went to make; and in the furthest part of the tomb we descried *her* hanging by the neck, slung by a thread-wrought halter of fine linen; while *he* was embracing her with arms thrown around her waist,—bewailing the loss of his bride who is with the dead, and his father's deeds, and his own ill-starred love.

But his father, when he saw him, cried aloud with a dread cry, and went in, and called to him with a voice of wailing:—'Unhappy, what a deed hast thou done! What thought hath come to thee? What manner of mischance hath marred thy reason?

hand in L wrote *μιτωίδη*, adding *ει* above the *η*. S inserted *ρ* between *τ* and *ω*, and accented *ω*, but without deleting the accent on *ι*. A few of the later MSS. have *μιτρώδει*, either in the text (as V^4), or as a correction (V^1, V^3): it is also the Aldine reading. **1226** *στυγὸν* L, with *ν* above *γ* from an early hand. **1228** *οἷον*] *ποῖον* L. **1229** *συμφορᾶσ* (not *ξ*-) L.

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the thread of the warp: Eur. *I. T.* 817 *ὕφηνα καὶ τόδ' εἶδος εὐμίτοις πλοκαῖς* (I wrought this scene, too, with threads deftly woven).—**σινδόνος.** *σινδών* (prob. from *Ἰνδ-*, *Sinā*) was a general term for a smooth, fine texture, as *βύσσος* was the specific word for a kind of fine linen: Her. 2. 86 describes mummies as swathed *σινδόνος βυσσίνης τελαμῶσι* (where see Stein). Thuc. 2. 49. 4 *τῶν πάνυ λεπτῶν ἱματίων καὶ σινδόνων.* Diog. Laert. 6. 90 tells of an Athenian (*c.* 300 B.C.) being reprimanded by the *ἀστυνόμοι* for luxuriousness, *ὅτι σινδόνα ἠμφίεστο.*—Antigone used her veil (*κάλυμμα*: cp. Ar. *Lys.* 532).

1223 Haemon has thrown his arms around her waist (**ἀμφὶ μέσσῃ περιπετής**), embracing her (**προσκείμενον**), where she hangs lifeless. But verses 1236—1240 require us to suppose that Antigone's body is then stretched on the ground. We are left to understand that Haemon, while uttering his lament (1224 f.), has lifted the corpse, so as to extricate it from the noose, and has laid it down. Cp. *O. T.* 1266 (where Oed. finds Iocasta hanging), *χαλᾷ κρεμαστὴν ἀρτάνην.*—**μέσσῃ**: cp. 1236: fr. 235. 5 (iambics). Eur. has this form only in lyr.; Aesch. nowhere.—**περιπετῆ**, act.; but pass. in *Ai.* 907 *ἔγχος περιπετές* ('on which he fell'), unless I am right in suspecting that there we should read, *τόδ' ἔγχος περιπετοῦς κατηγορεῖ*, 'shows that he fell upon it.' Cp. *O. C.* 1620 *ἐπ' ἀλλήλοισιν ἀμφικείμενοι*, n.

1224 f. εὐνῆς...τῆς κάτω, his bride who is dead. Cp. Eur. *Tro.* 831 *αἱ μὲν εὐνάς* (husbands), *αἱ δὲ παῖδας*, | *αἱ δὲ ματέρας γεραιάς.* It would be awkward to understand, 'the ruin of his marriage, (which is to be only) in the world below.'—**πατρὸς ἔργα**: he does not know that Creon is listening.—**λέχος**, marriage, as in 573. This word, too, could mean 'bride' (*Ai.* 211): it is v. 1224 that decides our version.

1226 σφε, Haemon: 44 n.—**στυγνόν**, bitter,—the notion of 'sad,' 'gloomy,' coming from that of 'hateful': cp. Moschus 3. 68 *καὶ στυγνοὶ* (*tristes*) *περὶ σῶμα τεὸν κλαίουσιν Ἔρωτες.*

1228 f. οἷον ἔργον: *i.e.*, Haemon's forcible entrance into Antigone's tomb.—**τίνα νοῦν ἔσχες**; lit., 'what thoughts hast thou conceived?'—the aor. meaning, as usu., not 'had,' but 'came to have.' So *El.* 1013 f. *νοῦν σχὲς...εἰκαθεῖν*, '*form* the purpose to yield': *ib.* 1465 *νοῦν ἔσχον, ὥστε συμφέρειν τοῖς κρείσσοσιν.*—**ἐν τῷ συμφορᾶς**, by what manner of calamity: *i.e.*, 'what cruel god hath deprived thee of thy reason?' *Ai.* 314 *κἀνήρετ' ἐν τῷ πράγματος κυροῖ ποτε*: *Ph.* 174 *ἐπὶ παντὶ τῷ χρείας*: Eur. *Helen.* 1195 *ἐν τῷ δὲ κεῖσαι συμφορᾶς*;—**διεφθάρης**, mentally: *Il.* 15. 128 *μαινόμενε, φρένας ἠλέ, διέφθορας*: Eur. *Helen.* 1192 *διέφθαρσαι φρένας*;

ἔξελθε, τέκνον, ἱκέσιός σε λίσσομαι.
τὸν δ' ἀγρίοις ὄσσοισι παπτήνας ὁ παῖς,
πτύσας προσώπῳ κοὐδὲν ἀντειπών, ξίφους
ἕλκει διπλοῦς κνώδοντας· ἐκ δ' ὁρμωμένου
πατρὸς φυγαῖσιν ἤμπλακ'· εἶθ' ὁ δύσμορος
αὑτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθεὶς
ἤρεισε πλευραῖς μέσσον ἔγχος· ἐς δ' ὑγρὸν
ἀγκῶν' ἔτ' ἔμφρων παρθένῳ προσπτύσσεται·
καὶ φυσιῶν ὀξεῖαν ἐκβάλλει ῥοὴν
λευκῇ παρειᾷ φοινίου σταλάγματος.
κεῖται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ

1232 ἀντειπὼν ὅλωσ L, with ξίφουσ written above ὅλωσ by the first hand. The final ν of ἀντειπών has been made from ο, and ὅ has been written above the line, by the first hand.—Wecklein thinks that ὅλωσ came from κολεῶν [rather κολεοῦ] written over ξίφουσ: but ἕλκει did not require such explanation.—Seyffert conject. βέλουσ: Dindorf, ἔπουσ.—Nauck thinks the whole verse spurious. **1234** εἶθ' ὁ] In L the first hand wrote εἰ δύσμοροσ: S made εἰ into εἶθ' ὁ. **1235** αὑτῷ] αὐτῶι L. **1236** μέσσον] Nauck conject. πηκτόν: Pallis, δισσόν.

1230 f. ἱκέσιος, adverbial: cp. 1215 ὠκεῖς, n. He extends his right hand in supplication.—**ὄσσοισι**: Aesch. admits ὄσσοις, and Eur. both ὄσσοις and ὄσσων, in iambics no less than in lyrics.—**παπτήνας**: with an acc. this verb usu. = 'to look around *for*,' as *Il.* 4. 200.

1232 πτύσας προσώπῳ. Haemon is momentarily insane with despair and rage: the very words αὑτῷ χολωθείς, 1235, indicate the transport of frenzy which these verses were meant to depict. Nothing could do more violence to the language, or more injury to the dramatic effect, than the Scholiast's theory that πτύσας προσώπῳ has a merely figurative sense, 'with an expression of loathing on his face.' When the figurative sense of a word (like πτύσας) is to be marked by a qualifying addition (like προσώπῳ), that addition must not be such as equally to suggest the literal sense. Thus a socialist riot might be called 'a fire not of Hephaestus' (Eur. *Or.* 621); but it would not be equally happy to describe it as 'a fire kindled by the tables of the rich.' πτύσας προσώπῳ, instead of ἐπιπτύσας προσώπῳ (πατρός), is merely an instance of the boldness with which poetry could use a simple dative to express the object to (or against) which an action is directed. Such a dat. is often equivalent to (*a*) ἐπί with dat., (*b*) ἐπί, πρός, or εἰς, with acc., —in various relations, and with various shades of meaning. Thus we have such phrases as κακοῖς γελῶν (*Ai.* 1042) = κακοῖς ἐπεγγελῶν: *Ph.* 67 λύπην...Ἀργείοις βαλεῖς = ἐμβαλεῖς: Eur. *Suppl.* 322 τοῖς κερτομοῦσι γοργὸν ὡς ἀναβλέπει, how she looks up sternly *at* her revilers: *Il.* 7. 101 τῷδε δ' ἐγὼν αὐτὸς θωρήξομαι, against him: *ib.* 23. 635 ὅς μοι ἀνέστη, against me: and below 1236 ἤρεισε πλευραῖς = ἐπήρεισε. Prose would have πτύσας εἰς (or ἐπὶ) πρόσωπον.

1233 f. διπλοῦς κνώδοντας ξίφους, his cross-hilted sword. κνώδοντες are the two projecting cross-pieces at the point where the hilt joins the blade. The hilt (κώπη) of the Greek sword had no guard, nor had it always the cross-pieces; but these, when used, served partly to protect the hand. The κνώδοντες, or cross-hilt, can be seen on some of the swords given by Guhl and Koner, p. 244, fig. 277 (*a*, *d*). The cross-hilt was sometimes simply a straight cross-bar; sometimes the side next the hand was rounded. Cp. Silius Italicus *Pun.* 1. 515 *pressumque ira simul exigit ensem*, | *Qua* capuli *statuere* morae. —κνώδων (κνάω, ὀδούς) meant properly any tooth-like prong or spike: see Xen. *Cyneg.* 10. 3, where boar-spears (προβόλια) have κνώδοντας ἀποκεχαλκευμένους στιφρούς, stout *teeth* forged of bronze, projecting from the shaft a little below the

Come forth, my child! I pray thee—I implore!' But the boy glared at him with fierce eyes, spat in his face, and, without a word of answer, drew his cross-hilted sword:—as his father rushed forth in flight, he missed his aim;—then, hapless one, wroth with himself, he straightway leaned with all his weight against his sword, and drove it, half its length, into his side; and, while sense lingered, he clasped the maiden to his faint embrace, and, as he gasped, sent forth on her pale cheek the swift stream of the oozing blood.

Corpse enfolding corpse he lies; he hath won his nuptial

1238 *ροὴν* L. The schol. in L has: *τὴν πνοὴν τοῦ φοινίου σταλάγματος ἐκβάλλει τῇ λευκῇ αὐτῆς παρείᾳ, ὅ ἐστιν, αἷμα ἐξέπνευσεν.* The last words show that *πνοὴν* was not a slip for *ροήν*, but was in the Scholiast's text. Most of the later MSS. (including A) have *πνοὴν*: but a few have *ροὴν* (as L^2, V, V^4, Aug. b).—Blaydes conject. *σφαγὴν*, and *ἐμβάλλει* for *ἐκβάλλει*. **1240** *περι νεκρῶι* L: but it does not follow that the scribe meant the two words to form one.

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head (*λόγχη*). In *Ai.* 1025, *τοῦδ' αἱόλου κνώδοντος*, 'this gleaming spike,' is the end of the sword-blade projecting through the body of Ajax. So in Kaibel *Epigr.* 549. 11 (an epitaph of the 1st cent. A.D.) *φασγάνου κνώδοντι*='with the point (not, 'edge') of the sword': the ref. is to thrusting, not cutting.—The Scholiast wrongly explains **διπλοῦς κνώδοντας** by *διπλᾶς ἀκμάς*, 'double edge.' This interpretation was obviously suggested by *διπλοῦς* (since a sword is often called *δίστομον* or *ἄμφηκες*), while the true sense of *κνώδων* was not accurately remembered: thus the Schol. vaguely calls it *τὸ ὀξὺ τοῦ ξίφους*.

ἐκ δ' ὁρμ., tmesis: cp. 427.—**φυγαῖσιν**, dat. of manner (620 n.). The poet. plur. of *φυγή*, when it does not mean 'remedies' (364), usu. means 'exile' (Eur. *El.* 233). The gen. might be absol., but is more simply taken with **ἥμπλακ'**.

Haemon, in his madness, meant to kill his father. He had harboured no such purpose before (see on 753); and his frantic impulse is instantly followed by violent remorse. Arist. (*Poet.* 14) observes that it is not conducive to a properly tragic effect (*οὐ τραγικόν, ἀπαθές*) if a person contemplates a dreadful act, and then desists from it, in the light of sober thought or fuller knowledge: *διόπερ οὐδεὶς ποιεῖ ὁμοίως εἰ μὴ ὀλιγάκις* (such incidents in Tragedy are rare), *οἷον ἐν Ἀντιγόνῃ Κρέοντα ὁ Αἷμων*. It need not be assumed that Arist. meant to censure Sophocles; it is more natural to suppose that he cited the exception as one justified by the circumstances. But it should further be noticed that Aristotle was not accurate in taking this incident as the exception which illustrated his rule. For Haemon did not abandon his dreadful purpose; he was simply foiled by his father's flight. And then, in swift remorse, he actually did *τῶν ἀνηκέστων τι*.

1235 ff. **ὥσπερ εἶχ'**: cp. 1108.—**ἐπενταθείς**, lit., 'stretched,' or 'strained,' against the sword: *i.e.*, pressing his right side against the point of the sword, which at the same time he drove home with his right hand.—**πλευραῖς**, used as though *ἤρεισε* were *ἐπήρεισε*: cp. Pind. *P.* 10. 51 *ἄγκυραν ἔρεισον χθονί*. For the verb cp. Eur. *Andr.* 844 (*ξίφος*) *ἀπόδος,...ἵν' ἀνταίαν | ἐρείσω πλαγάν.*—**μέσσον**, predicative, denoting the point up to which he drove it in: *Ai.* 899 *κεῖται κρυφαίῳ φασγάνῳ περιπτυχής.*—**ἔγχος**=*ξίφος*: *Ai.* 95, 658, etc.—**ἐς δ' ὑγρὸν ἀγκῶν'**, since *π. προσπτύσσεται*=*παρθένον λαμβάνει*: cp. the beautiful lines in Eur. *Ph.* 1439 (the dying Eteocles): *ἤκουσε μητρός, κἀπιθεὶς ὑγρὰν χέρα | φωνὴν μὲν οὐκ ἀφῆκεν, ὀμμάτων δ' ἄπο | προσεῖπε δακρύοις.*

1238 **φυσιῶν**, breathing hard: *ροήν* is governed by *ἐκβάλλει* only. But in Aesch. *Ag.* 1389 the compound governs the acc.: *κἀκφυσιῶν ὀξεῖαν αἵματος σφαγὴν | βάλλει μ' ἐρεμνῇ ψακάδι φοινίας δρόσου.*—**ῥοὴν** is plainly right: the bad variant, *πνοήν*, was perh. suggested by *φυσιῶν*.

τέλη λαχὼν δείλαιος ἔν <γ'> Ἅιδου δόμοις,
δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν
ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.
ΧΟ. τί τοῦτ' ἂν εἰκάσειας; ἡ γυνὴ πάλιν
φρούδη, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον.
ΑΓ. καὐτὸς τεθάμβηκ'· ἐλπίσιν δὲ βόσκομαι
ἄχη τέκνου κλύουσαν ἐς πόλιν γόους
οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγης ἔσω
δμωαῖς προθήσειν πένθος οἰκεῖον στένειν.
γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἁμαρτάνειν.
ΧΟ. οὐκ οἶδ'· ἐμοὶ δ' οὖν ἤ τ' ἄγαν σιγὴ βαρὺ
δοκεῖ προσεῖναι χἡ μάτην πολλὴ βοή.
ΑΓ. ἀλλ' εἰσόμεσθα, μή τι καὶ κατάσχετον
κρυφῇ καλύπτει καρδίᾳ θυμουμένη,
δόμους παραστείχοντες· εὖ γὰρ οὖν λέγεις·
καὶ τῆς ἄγαν γάρ ἐστί που σιγῆς βάρος.

1241 ἔν γ' Ἅιδου] ἐν αἴδου L, with most of the later MSS.: but L^2, with a few others, has εἰν. Brunck wrote ἐν Ἀΐδου. Heath conject. ἔν γ': Vauvilliers, εἰς Ἅιδου δόμους: Semitelos, Ἐνοδίας δόμοις: Mekler, ἐν σκότου δόμοις: Nauck, ἐν γαίας μυχοῖς. **1245** ἢ was omitted by the first hand in L, and added by S. **1248** ἀξιώσειν] Pallis conject. ἀξιοῦν χεῖν: Burges, ὀξὺν ἥσειν: Blaydes, ἐξανήσειν:

1241 τέλη, rites: *O. C.* 1050 n.—**ἔν γ' Ἅιδου.** Though εἰν occurs nowhere else in tragic iambics, it might fairly be defended, in a ῥῆσις of epic colour, as a reminiscence of the Homeric εἰν Ἀΐδαο. But I decidedly prefer Heath's ἔν γ' ('in that world, though not in this'), because it adds point and pathos to what would otherwise be a somewhat tame statement of fact. Cp. 750. For another (probable) loss of γε in this play, cp. 648. For ἔν γε, cp. *O. T.* 1380 ἔν γε ταῖς Θήβαις: *O. C.* 153 ἔν γ' ἐμοί: *Ph.* 685 ἴσος ἔν γ' ἴσοις: Eur. fr. 349 ὡς ἔν γ' ἐμοὶ κρίνοιτ' ἂν οὐ καλῶς φρονεῖν.

1242 δείξας...τὴν ἀβουλίαν: for the constr., cp. n. on 883 f. For δεικνύναι said of a warning example, see *El.* 1382 καὶ δεῖξον ἀνθρώποισι τἀπιτίμια | τῆς δυσσεβείας οἷα δωροῦνται θεοί: cp. *O. T.* append. on 622 ff.

1243 πρόσκειται: cp. 94 n.

1244 f. τί τοῦτ' ἂν εἰκάσ., *sc.* εἶναι: what wouldst thou conjecture this to be (or, to mean)? The optat. ending used here was the usual one in Attic: cp. *O. T.* 843 n.—**ἐσθλὸν ἢ κακόν**: cp. on 40.—A silent exit is similarly a prelude to disaster in the case of Deianeira (*Tr.* 813). Iocasta, too, quits the scene, not, indeed, without a word, yet with a reticence which is called σιωπή (*O. T.* 1075).

1246 τεθάμβηκ': cp. *O. C.* 1140 θαυμάσας ἔχω (n.): and so oft. τεθαύμακα.—**βόσκομαι**: cp. fr. 863 ἐλπὶς γὰρ ἡ βόσκουσα τοὺς πολλοὺς βροτῶν.

1247 f. γόους...ἀξιώσειν = to think them ἄξιοι, *i.e.*, meet. This use of ἀξιόω is freq. in regard to persons, as *Ai.* 1114 οὐ γὰρ ἠξίου τοὺς μηδένας (esteem them). On the other hand, ἄξιος, as applied to actions, oft. = 'proper,' 'becoming': as Ar. *Eq.* 616 νῦν ἄρ' ἀξιόν γε πᾶσίν ἐστιν ἐπολολύξαι. But, if ἀξιοῖ τινα could mean, 'he thinks a person estimable,' poetry, at least, could surely say, ἀξιοῖ τι, 'he thinks a thing proper.' The text, then, seems sound.—**ὑπὸ στέγης**: for the gen., cp. 692 n.

1249 προθήσειν governs πένθος: **στένειν** is epexeg. (for them to mourn): cp. 216 n. She will 'set the grief before

rites, poor youth, not here, yet in the halls of Death; and he hath witnessed to mankind that, of all curses which cleave to man, ill counsel is the sovereign curse.

[EURYDICÈ *retires into the house.*

CH. What wouldst thou augur from this? The lady hath turned back, and is gone, without a word, good or evil.

ME. I, too, am startled; yet I nourish the hope that, at these sore tidings of her son, she cannot deign to give her sorrow public vent, but in the privacy of the house will set her handmaids to mourn the household grief. For she is not untaught of discretion, that she should err.

CH. I know not; but to me, at least, a strained silence seems to portend peril, no less than vain abundance of lament.

ME. Well, I will enter the house, and learn whether indeed she is not hiding some repressed purpose in the depths of a passionate heart. Yea, thou sayest well: excess of silence, too, may have a perilous meaning. [*Exit* MESSENGER.

Semitelos, *ἐξαῦσειν*. **1250** Blaydes conject. *ἄμοιρος* for *ἄπειρος*: Semitelos, *δεινῶν* for *γνώμης*. Meineke, Dindorf and Nauck reject the verse. **1251** *ἐμοὶ δ'*] *ἔμοι δ'* L: *ἔμοιγ'* Brunck.—*σιγὴ* from *σιγῇ* L. **1253** *ἀλλ'*] Pallis conject. *τάχ'*.—*κατάσχετον*] Musgrave conject. *κατὰ σκότον*. **1254** *θυμουμένηι* L: a line has been drawn through the *ι*. Some of the later MSS. have *θυμουμένη*. **1256** *ἐστί που*] Bergk conject. *ἔσθ' ὅπου*. Nauck suspects the verse (*Jahr. f. Philol.*, 65. 250).

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them' by making a lament, after which her handmaids, sitting around her, will wail in chorus. *Il.* 24. 746 (Andromache has bewailed Hector,) *ὡς ἔφατο κλαίουσ'· ἐπὶ δὲ στενάχοντο γυναῖκες. | τῇσιν δ' αὖθ' Ἑκάβη ἀδινοῦ ἐξῆρχε γόοιο.*

1250 γνώμης...οὐκ ἄπειρος. The reading has been unjustly suspected. *γνώμη*, 'judgment,' or 'discretion,' is here regarded as an influence moulding the character from without. The phrase means, then, 'not uninformed by discretion,'—not unversed in its teachings. Cp. Plat. *Rep.* 519 B *τοὺς ἀπαιδεύτους καὶ ἀληθείας ἀπείρους*, 'uninformed by truth.'

1251 f. δ' οὖν: 688 n. **προσεῖναι**: so oft. of attendant circumstances (or of characteristic attributes): *Tr.* 250 *τοῦ λόγου δ' οὐ χρὴ φθόνον, | γύναι, προσεῖναι.* —Cp. 720.

1253 f. εἰσόμεσθα, μή τι...καλύπτει, 'we shall know (about our fear) lest (*μή*) she is concealing,' *i.e.*, whether we are right in fearing that she conceals something. As Goodwin says (*Moods and Tenses*, § 46, N. 5 *a*), this passage is one of the most favourable to the view that *μή* has an *interrogative* force, and yet here also *μὴ καλύπτει* plainly expresses a fear. The pres. *indic.* is used, because the fear is strictly present; there is no thought that the thing feared can possibly be prevented. Before assuming that *μή* could have the force of *εἰ οὐ* ('whether not'), we should require an example in which the clause with *μή*, after a verb like *οἶδα*, expressed something which is not *feared* (but hoped; or else regarded with neither fear nor hope). As if here we had, *εἰσόμεσθα μὴ ζήσειν ἔτι μέλλει*. Cp. 278 n. The use of *μή* in *direct* question (*O. C.* 1502) is, of course, elliptical: *e.g.*, *μὴ οὕτως ἔχει*; comes from (*δέδοικα*) *μὴ οὕτως ἔχει*.—**καὶ** ('indeed') goes with the whole phrase **κατάσχετον...καλύπτει**: cp. 770 n. —**κατάσχετον**, a poet. word, here = 'repressed' (cp. *El.* 1011 *κατάσχες ὀργήν*): usu., 'possessed' (by a god, or by passion), like *κάτοχος*.

1255 δόμους παραστείχοντες, advancing into the house: Eur. *Med.* 1137 *παρῆλθε νυμφικοὺς δόμους.*

ΧΟ. καὶ μὴν ὅδ' ἄναξ αὐτὸς ἐφήκει
μνῆμ' ἐπίσημον διὰ χειρὸς ἔχων,
εἰ θέμις εἰπεῖν, οὐκ ἀλλοτρίαν
ἄτην, ἀλλ' αὐτὸς ἁμαρτών. 1260

στρ. α'. ΚΡ. ἰὼ
φρενῶν δυσφρόνων ἁμαρτήματα
στερεὰ θανατόεντ'·
ὦ κτανόντας τε καὶ
θανόντας βλέποντες ἐμφυλίους·
*ὤμοι ἐμῶν ἄνολβα βουλευμάτων. 1265
ἰὼ παῖ, νέος νέῳ ξὺν μόρῳ,
αἰαῖ αἰαῖ,
ἔθανες, ἀπελύθης,
ἐμαῖς οὐδὲ σαῖσι δυσβουλίαις.

στρ. β'. ΧΟ. οἴμ' ὡς ἔοικας ὀψὲ τὴν δίκην ἰδεῖν. 1270

ΚΡ. οἴμοι,
ἔχω μαθὼν δείλαιος· ἐν δ' ἐμῷ κάρᾳ

1259 f. ἀλλοτρίαν | ἄτην] Musgrave conject. ἀλλοτρίας | ἄτης. **1261—1269** L divides thus: ἰὼ — | ἁμαρτήματα — | θανατόεντ' — | θανόντας — | ἐμφυλίους — | ἰώ μοι — | βουλευμάτων — | ἰὼ παῖ — | αἰ αἰ — | ἔθανες — | ἐμαῖσ . . . δυσβουλίαισ. **1263** κτανόντας τε καὶ are written as a single word in L, καὶ being denoted by a contraction. **1265** ἰώ (not ἰὼ) μοι L, with the other MSS.: ὤμοι

1257 καὶ μήν: 526.—ἐφήκει: *Ai.* 34 καιρὸν δ' ἐφήκεις.—The Messenger now goes into the palace. The same actor returns at 1277 as ἐξάγγελος.

1258 μνῆμ', as the epithet ἐπίσημον shows, means that the son's corpse is a memorial of the father's unwisdom.—διὰ χειρός: cp. 916.

1259 f. εἰ θέμις εἰπεῖν (cp. *O. C.* 1556), because it is a heavy charge against the King, that he has caused his son's death.—ἄτην, in apposition with μνῆμα: the corpse is an ἄτη, because the death was caused by Creon's infatuation. ἀλλοτρίαν here answers to οἰκεῖος as = 'caused by one-self' (cp. on 1187).—ἁμαρτών is causal: he is bringing a corpse, not through the fault of others, but *because* he himself has erred. For the partic. in the nom., opposed to a clause of different form, cp. Dem. or. 23 § 156 εἶδεν, εἴτε δή τινος εἰπόντος εἴτ' αὐτὸς συνεἰς. See also 381 f.

1261—1347 This κομμός is composed of four strophes and four antistrophes, which correspond as follows. (1) 1st strophe 1261—1269 = 1st antistr. 1284—1292. (2) 2nd str. 1271—1277 = 2nd ant. 1294—1300. (3) 3rd str. 1306—1311 = 3rd ant. 1328—1333. (4) 4th str. 1317—1325 = 4th ant. 1339—1347.

The lyric strophes and antistrophes are divided from each other by iambic trimeters, spoken by the Chorus or by the Messenger.—See Metrical Analysis.

1261 φρενῶν δυσφρόνων: 502 n. Cp. Aesch. *Th.* 874 ἰὼ ἰὼ δύσφρονες, 'misguided ones.' More often, δύσφρων = 'gloomy,' or 'malignant.'—στερεά, with ref. to his own αὐθάδεια, cp. 1028. So Plat. *Polit.* 309 B τὸ στερεὸν ἦθος. Cp. *Ai.* 925 ἔμελλες χρόνῳ | στερεόφρων ἄρ' ὧδ' ἐξανύσειν κακὰν | μοῖραν.

1263 f. ὦ...βλέποντες. Like Antigone (937), Creon now calls the Theban Elders to witness. Cp. n. on 162—210.—κτανόντας refers to Creon himself (for the plur., cp. 10), as θανόντας to

Enter CREON, *on the spectators' left, with attendants, carrying the shrouded body of* HAEMON *on a bier.*

CH. Lo, yonder the King himself draws near, bearing that which tells too clear a tale,—the work of no stranger's madness,—if we may say it,—but of his own misdeeds.

CR. Woe for the sins of a darkened soul, stubborn sins, fraught with death! Ah, ye behold us, the sire who hath slain, the son who hath perished! Woe is me, for the wretched blindness of my counsels! Alas, my son, thou hast died in thy youth, by a timeless doom, woe is me!—thy spirit hath fled,—not by thy folly, but by mine own! Kommos. 1st strophe.

CH. Ah me, how all too late thou seemest to see the right!

CR. Ah me, I have learned the bitter lesson! But then, 2nd strophe.

Turnebus. **1266** *ξὺν μόρῳ*] *ξυμμόρωι* L. **1267** *αἳ αἳ αἳ* L: *αἰαῖ αἰαῖ* Dindorf. **1268** *ἀπελύθης*] Keck conject. *ἀπεσύθης*. **1270** *ἰδεῖν*] L has *γρ. ἔχειν* in marg. from S.—Pallis conject. *μαθεῖν*. **1271—1277** L divides thus: *οἴμοι | ἔχω— | θεὸσ— | ἔπαισεν— | οἴμοι, λακπάτητον— | φεῦ φεῦ | ἰὼ πόνοι . . δύσπονοι.*

Haemon: for the *παρήχησις*, cp. *Ph.* 336 *ὁ κτανών τε χὠ θανών.*—**ἐμφυλίους** = *συγγενεῖς*: cp. *O. T.* 1406 *αἷμ' ἐμφύλιον* (n.): *O. C.* 1385 *γῆς ἐμφυλίου*, 'the land of thy race.'

1265 ἐμῶν ἄνολβα βουλευμάτων, the unhappy (counsels) among my counsels (partitive gen.); *i.e.*, the unhappiness involved in my counsels. See on 1209. This poetical periphrasis has the effect of making the idea expressed by **ἄνολβα** stand out with a quasi-substantival force, and so is slightly stronger than *ὤμοι ἐμὰ ἄνολβα βουλεύματα*. It would be possible, but it is neither requisite nor fitting, to supply *ἁμαρτήματα* (1261) with *ἄνολβα*, placing only a comma at *ἐμφυλίους*.—For *ἄνολβος*, of folly, cp. 1026.

1266 νέος νέῳ ξὺν μόρῳ, 'young, and by an untimely death,' is a pleonasm, but a natural one. The Schol. explains **νέῳ** by *καινοπρεπεῖ* ('a death of a strange kind'). This sense is possible (cp. Aesch. *Suppl.* 712 *ἀπροσδοκήτους τούσδε καὶ νέους λόγους*), but is far less fitting here. *νέῳ ξὺν μόρῳ*, suggesting the thought that his years had been few, recalls Andromache's lament,—*ἄνερ, ἀπ' αἰῶνος νέος ὤλεο* (*Il.* 24. 725).

1268 ἀπελύθης: cp. 1314, where the midd. aor. has the same sense. In later Greek *ἀπολύεσθαι* and *ἀπόλυσις* came to be used of any 'departure': thus in Polyb. 3. 69 *τὴν ἀποχώρησιν...ἐποιοῦντο* is presently varied to *ἐποιοῦντο τὴν ἀπόλυσιν*. Here, however, the word has a distinctly poetical colour, and suggests the release of *ψυχή* from *σῶμα*,—though without the feeling expressed by the words, *ἀπολύεις τὸν δοῦλόν σου...ἐν εἰρήνῃ* (St Luke ii. 29). A fragment of Plutarch (Wyttenbach, p. 135) attests a familiar use of *ἀπολύεσθαι* and *ἀπόλυσις* with reference to death. Eustathius quotes this v., and v. 1314, in support of a like statement (p. 548, 52).

1269 ἐμαῖς οὐδὲ σαῖσι. *οὐδέ* here = *καὶ οὔ*: cp. 492. The negative form would be *οὐκ ἐμαῖς ἀλλὰ σαῖς* (*El.* 1470).

1272 ff. ἔχω μαθὼν = *μεμάθηκα* (21 n.), though here with a slightly stronger emphasis than that of an ordinary perf.: 'I have fully learned.'—No change is required in 1273. The soundness of the metre is confirmed by the antistrophic verse (1296), which is free from suspicion. Construe: *ὁ δὲ θεὸς ἐν τῷ ἐμῷ κάρᾳ ἔπαισέ με, μέγα βάρος ἔχων.* Three points claim

θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων
ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,
οἴμοι, λακπάτητον ἀντρέπων χαράν. 1275
φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

ΕΞΑΓΓΕΛΟΣ.

ὦ δέσποθ', ὡς ἔχων τε καὶ κεκτημένος, 1278
τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις
ἔοικας ἥκειν καὶ τάχ' ὄψεσθαι κακά. 1280

1273 *θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων* MSS.—Erfurdt places *θεὸς* after *τότ' ἄρα*. Meineke would write *με μέγα βάρος* for *μέγα βάρος μ'*. Enger (followed by Nauck) gives *τότε θεὸς τότ' ἄρα μέγα βάρος ἔχων*. **1275** *λακπάτητον*] In L the first hand omitted the last three letters; S has added them above the line.—A has the *v. l.* *λεωπάτητον* (with *γρ.* *λαοπάτητον*), prompted by the wish to make an iambic senarius. Another *v. l.* was *λαξπάτητον*, or *λὰξ πατητὸν* (*λαξ πατητὸν* E). **1276** *ὦ πόνοι*]

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notice. (1) The place of **με**. This was possible, because *μέγα βάρος*, without *ἔχων*, could have stood as an adverbial cognate acc.: hence *ἔχων* is rather a superfluity than a word for which the ear was waiting. Greek poetry (esp. lyric) often has bold arrangements of words: cp. 944, 960 (n.). (2) **μέγα βάρος ἔχων** = *σφόδρα βαρὺς ὤν*. Cp. 300: *Od.* 24. 249 *γῆρας | λυγρὸν ἔχεις*: *id.* 1. 368 *ὕβριν ἔχοντες*. (3) **ἐν δ' ἐμῷ κάρᾳ** might have been followed by *ἐνῆλατο*, or the like; but, **ἔπαισε** being used, the enclitic **με** was required to make it clear. The charge of redundancy would be just only if *ἐμῷ* were followed by *ἐμέ*.—For the image, cp. 1345: Aesch. *Ag.* 1175 *δαίμων ὑπερβαρὴς ἐμπίτνων*: and see *O. T.* 263 n. Triclinius understood the blow on the head to mean a disordering of the intellect (*ἀντὶ τοῦ, ἐξέστησε τὰς ἐμὰς φρένας*). But it is simply a poetical picture of the fell swoop with which the god descended on his victim,—taking possession of him, and driving him astray. Perhaps *ἐμβρόντητος* helped to suggest the other view. For the form of the dat. **κάρᾳ**, cp. *O. C.* 564 n.—**ἐν δ' ἔσεισεν**, tmesis (420).—**ἀγρίαις ὁδοῖς**: cp. Pind. *P.* 2. 85 *ἀλλ' ἄλλοτε πατέων ὁδοῖς σκολιαῖς*, in paths of guile.

1275 λακπάτητον, proleptic (475). The form *λαξπάτητον*, which Eustathius treats as the normal one (adding, *ὅ τινες . . διὰ τοῦ κ γράφουσιν*), is defended by Ellendt. He thinks that the **κ** form came from correctors who supposed that **ξπ** was an impossible combination for Attic Greek. We find, indeed, *ἐξπηχυστί* Soph. fr. 938, and the 'Attic' forms *ἔξπουν*, *ἐξκλινον*, *ἐξμέδμινον* (*O. T.* 1137 n.). But, though *λαξπάτητον* may well have been admissible, it is evident that the **κ** form would be recommended by ease of pronunciation. The compound occurs only here.—**ἀντρέπων**, as though it were an altar, a statue, or a fair building. Cp. Aesch. *Ag.* 383, *Eum.* 539 (quoted on 853 ff.).—For the apocopè of *ἀνά* in comp., cp. *O. C.* 1070 *ἄμβασις*, *Tr.* 528 *ἀμμένει*, *id.* 839 *ἄμμιγα*, *Ai.* 416 *ἀμπνοάς* (all lyr.). In *Tr.* 396 (dial.) Herm. conjectured *κἀννεώσασθαι* for *καὶ νεώσασθαι*. It is unknown whether *ἄγχαζε* (fr. 883) occurred in lyr. or in dial. Cp. *Introd. to Homer*, Appendix, p. 197.

1276 φεῦ φεῦ, ὦ. The hiatus is excused by the pause.—**πόνοι . . δύσπονοι**: cp. 502 n.

1278 ὡς ἔχων τε καὶ κεκτημένος. Creon is actually touching (or helping to support) his son's corpse (1258 *διὰ χειρὸς ἔχων*, 1297 *ἔχω μὲν ἐν χείρεσσιν*). And meanwhile his wife lies dead within the house. The Messenger therefore says that Creon has come as one who both *has in hand* (*ἔχων*), and *has in store* (*κεκτημένος*). **ἔχων** is explained by *τὰ μὲν πρὸ χειρῶν . . φέρων*, and **κεκτημένος** by *τὰ δ' ἐν δόμοις*. Cp. Plat. *Theaet.* 197 B *οὐ τοίνυν μοι ταὐτὸν φαίνεται τῷ κεκτῆσθαι τὸ ἔχειν. οἷον εἰ ἱμάτιον πριάμε-*

methinks, oh then, some god smote me from above with crushing weight, and hurled me into ways of cruelty, woe is me,—overthrowing and trampling on my joy! Woe, woe, for the troublous toils of men!

Enter MESSENGER *from the house.*

ΜΕ. Sire, thou hast come, methinks, as one whose hands are not empty, but who hath store laid up besides; thou bearest yonder burden with thee; and thou art soon to look upon the woes within thy house.

ἰὼ πόνοι L. **1278** ΕΞΑΓΓΕΛΟΣ] The designation in L is *οἰκέτης* here, and at v. 1282: *ἄγγελος* at vv. 1293, 1301, 1312, 1315. **1279** *πρὸ χειρῶν*] *προχειρῶν* L.—*τάδε*] *ταδὲ* (not *τὰ δὲ*) from *ταδε*, L.—*τὰ δ' ἐν δόμοισ* L first hand. A corrector has made *τὰ δ'* into *τάδ'*. **1280** *τάχ'* L. Some of the later MSS. have *τά γ'* (as A), others *τάδ'* (as V^4).—*ὄψεσθαι*] *ὄψεσθε* L. Dindorf states (after Dübner) that the final *ε* has been made by a late hand into *αι*: but (as can be seen in the autotype facsimile, p. 63 B) there has been no such attempt at correction.—See comment.

νός τις καὶ ἐγκρατὴς ὢν μὴ φοροῖ, ἔχειν μὲν οὐκ ἂν αὐτὸν αὐτό, κεκτῆσθαι δέ γε φαῖμεν. So *ib.* 198 D; the chase after knowledge has a view either to (*a*) *τὸ κεκτῆσθαι*, possession, or (*b*) *τὸ ἔχειν*, holding, ready for use, that which is already possessed,—*ἦν ἐκέκτητο μὲν πάλαι, πρόχειρον δ' οὐκ εἶχε τῇ διανοίᾳ.* Cp. *Rep.* 382 B (men do not like) *τῇ ψυχῇ περὶ τὰ ὄντα ψεύδεσθαί τε καὶ ἐψεῦσθαι καὶ ἀμαθῆ εἶναι καὶ ἐνταῦθα ἔχειν τε καὶ κεκτῆσθαι τὸ ψεῦδος*: where *ψεύδεσθαι* answers to *ἔχειν τὸ ψεῦδος*,—to be deceived at a given time on a given matter; and *ἐψεῦσθαι* to *κεκτῆσθαι τὸ ψεῦδος*, —the settled incapacity for apprehending realities. In *Crat.* 393 A he says that *ἄναξ* and *ἕκτωρ* mean the same thing; *οὗ γὰρ ἄν τις ἄναξ ᾖ, .. ὅλον .. ὅτι κρατεῖ τε αὐτοῦ καὶ κέκτηται καὶ ἔχει αὐτό* (where *ἕκτωρ* has suggested both verbs).—The point of the phrase here is missed when it is taken as merely, 'possessing sorrows in the fullest sense of possession.'

1279 f. **πρὸ χειρῶν**: cp. Eur. *Tro.* 1207 *καὶ μὴν πρὸ χειρῶν αἵδε σοι σκυλευμάτων | Φρυγίων φέρουσι κόσμον* (they are carrying robes, *ib.* 1220). *I. A.* 36 *δέλτον τε γράφεις | τήνδ' ἣν πρὸ χερῶν ἔτι βαστάζεις.* Thus the phrase means merely, 'visible in the hands,' without implying that the hands are outstretched. —**τάδε**, with adverbial force, 'yonder': so 155, 386, 526, 626, 805, 868, 1257.

τὰ δ' ἐν δόμοις κ.τ.λ. The regular constr. would have been, *ἔοικας ἥκειν ὡς ἔχων τε καὶ κεκτημένος*,—*τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις τάχ' ὀψόμενος.* The present form has arisen thus. (1) Since **τὰ μὲν .. φέρων** interprets *ἔχων*, the poet wished it to come immediately after *ἔχων τε καὶ κεκτημένος*. (2) **ἔοικας ἥκειν**, although thus postponed, ought still to have been followed by *τάχ' ὀψόμενος*. But the place of *ἔοικας* in the long sentence now prompted the change of *τάχ' ὀψόμενος* into **καὶ τάχ' ὄψεσθαι**. The sentence, as it stands, would have seemed less boldly irregular to the Greek ear than it does to us, because Greek idiom so readily permitted the change of a second participial clause into a clause with a finite verb. (Cp. 256 *ἐπῆν*: 816 *ὕμνησεν*.) Thus there would be nothing unusual in the following:—*ἥκεις, τὰ μὲν φέρων, τὰ δὲ ἔοικας τάχα ὄψεσθαι.* Here, instead of *ἥκεις*, we have *ἔοικας ἥκειν*, and the place of *ἔοικας* has led to *ἥκειν* and *ὄψεσθαι* being linked by *καί*.

Since **τὰ δ' ἐν δόμοις** is governed by *ὄψεσθαι* only, the words **ἥκειν καὶ** form a parenthesis, being equivalent to *ἥκων*. This is a rare constr., and alleged examples should be scrutinised before acceptance (cp. 537 n.); but there are some undoubted instances. Cp. Xen. *H.* 7. 3. 7 *ὑμεῖς τοὺς περὶ Ἀρχίαν .. . (οὐ ψῆφον ἀνεμείνατε, ἀλλὰ) ὁπότε πρῶτον ἐδυνάσθητε ἐτιμωρήσασθε.* Thuc. 6. 68 § 3 *ἐξ ἧς (κρατεῖν δεῖ ἢ) μὴ ῥᾳδίως ἀποχωρεῖν.* Plat. *Legg.* 934 E *διδασκέτω (καὶ μανθανέτω) τὸν .. ἀμφισβητοῦντα.* [Lys.] *In Andoc.* § 33 *ἐπιτιμᾷ (καὶ ἀποδοκιμάζει) τῶν ἀρχόντων τισί.* *Anthol. P.* 7. 664 *Ἀρχίλοχον*

ΚΡ. τί δ' ἔστιν αὖ κάκιον *ἐκ κακῶν ἔτι;
ΕΞ. γυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ,
δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

ἀντ. α'. ΚΡ. ἰώ,
ἰὼ δυσκάθαρτος Ἅιδου λιμήν, 1284
τί μ' ἄρα τί μ' ὀλέκεις; 1285
ὦ κακάγγελτά μοι
προπέμψας ἄχη, τίνα θροεῖς λόγον;
αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξειργάσω.
τί φής, ὦ παῖ, τίνα λέγεις μοι νέον,

1281 *τί δ' εστιν* (*sic*) *αὖ κάκιον ἢ κακῶν ἔτι*; L.—J. Pflugk (whom Schneidewin follows) conject., *τί δ' ἔστιν*; *ἢ κάκιον αὖ κακῶν ἔτι*; So Emperius, but with *ἤ*.—Reiske, *τί δ' ἔστιν αὖ*; *κάκιον ἢ κακῶν ἔτι*; So Wecklein and Bellermann.—Canter, *τί δ' ἔστιν αὖ κάκιον ἐκ κακῶν ἔτι*; So Brunck and Hermann.—Herm. also proposed, *κάκιον ὂν κακῶν ἔτι*; which Schütz prefers.—G. H. Müller, *τί δ' ἔστι δὴ κάκιον αὖ κακῶν ἔτι*;—Blaydes, *τί δ' ἔστιν αὖ κάκιον ἢ τὰ νῦν ἔτι*;—Heiland (Progr. Stendal. 1851) would delete the verse, so that the five vv. (1278—80, 1282 f.) might answer to 1301—1305. Mekler agrees with him. **1282** *τέθνηκεν* L.—Nauck conject. *τέθνηχ'*, *ἡ τοῦδε γεννήτωρ νεκροῦ*: Semitelos, *τέθνηκ' ἐκ τοῦδε πημάτων νεκροῦ*: Pallis, *μήτηρ τέθνηκεν τοῦδε παμμόρου νεκροῦ*.

(*καὶ σταθι καὶ*) *εἴσιδε*. Others, indeed, take **καὶ τάχα** as = 'full soon,' and *ὄψεσθαι* as depending on *ἥκειν*: 'thou seemest to have come *in order to* see full soon,' etc. This final inf. is tenable (*O. T.* 198 n.). But I know no example of *καὶ τάχα* as = 'full soon,' like *καὶ μάλα*, *καὶ λίαν*, etc. And, even if it were possible, it would here be weak.—See Appendix.

1281 *τί δ' ἔστιν*. In order to form a judgment on this difficult verse, a careful scrutiny of Sophoclean usage is required. (1) The reading closest to the MSS. would be, *τί δ' ἔστιν αὖ*; *κάκιον ἢ κακῶν ἔτι*; This involves merely a change of punctuation, and of accent (*ἤ* for *ἢ*). But it suggests these difficulties. (*a*) The interrogative *ἦ* occurs about 50 times in Soph.: and in every instance it is the first word of the interrogative clause. Only a vocative sometimes precedes it, as *O. C.* 1102 *ὦ τέκνον, ἦ πάρεστον*; so *ib.* 863, *Ph.* 369. Eur., indeed, does not always observe this rule: *El.* 967 *τί δῆτα δρῶμεν*; *μητέρ' ἢ φονεύσομεν*; In Eur. *Hec.* 1013 I should point thus, *ποῦ δῆτα*; *πέπλων ἐντὸς ἢ κρύψασ' ἔχεις*; (*ἢ* Valckenaer for *ἤ*). But, if we read *κάκιον ἢ κακῶν ἔτι* here, it would be a solitary departure from the practice of Soph., as seen in fifty other examples. (*b*) The formula *τί δ' ἔστι* (cp. on **v.** 20) occurs 21 times in Soph. (including *Ph.* 733, where the MSS. give *τί ἔστι* without *δ'*) as a question complete in itself. But there is not one instance of *τί δ' ἔστιν αὖ*; which is, indeed, ill-suited to the rhythm of the tragic senarius.

(2) Transposing **αὖ** and **ἦ**, we could read, *τί δ' ἔστιν*; *ἦ* [or better, *ἦ*] *κάκιον αὖ κακῶν ἔτι*; But: (*a*) if this had been the original order, it is most improbable that *ἦ* and *αὖ* would have changed places. The sense would have been perfectly clear, whereas with *αὖ...ἦ* (the order in the MSS.) it is obscure. (*b*) The prominent place of *αὖ* in the MSS. is confirmed by many like instances: *e.g.* 1172: *O. C.* 1500 *τίς αὖ παρ' ὑμῶν κοινὸς ἠχεῖται κτύπος*; *Ph.* 1089 *τίπτ' αὖ μοι τὸ κατ' ἆμαρ | ἔσται*; *ib.* 1263 *τίς αὖ παρ' ἄντροις θόρυβος ἵσταται βοῆς*;

(3) Canter gave, *τί δ' ἔστιν αὖ κάκιον ἐκ κακῶν ἔτι*; The change of *ἐκ* to *ἢ* would have been peculiarly easy before initial *κ* (KAKIONEKAKON for KAKIONEKKAKON). For **ἐκ**, cp. *Tr.* 28 *ἀεί τιν' ἐκ φόβου φόβον τρέφω*. *Il.* 19. 290 *ὡς μοι δέχεται κακὸν ἐκ κακοῦ αἰεί*. Eur. *Ph.* 371 *ἀλλ' ἐκ γὰρ ἄλγους ἄλγος αὖ σέ δέρκομαι | ...ἔχουσαν*. On the grounds stated above, I prefer this

CR. And what worse ill is yet to follow upon ills?

ME. Thy queen hath died, true mother of yon corpse—ah, hapless lady!—by blows newly dealt.

CR. Oh Hades, all receiving, whom no sacrifice can appease! Hast thou, then, no mercy for me? O thou herald of evil, bitter tidings, what word dost thou utter? Alas, I was already as dead, and thou hast smitten me anew! What sayest thou, my son? What is this new message that thou bringest— 1st antistrophe.

1284—1292 L divides thus: *ἰὼ ἰὼ—δυσκάθαρ|τοσ—ὀλέκεισ· | ἰὼ— | προπέμψασ— | αἰαῖ— | τί φησισ— | σφάγιον— | γυναικεῖον . . . μόρον.* | **1284** In L the first hand wrote *χο* before these vv.; a later hand changed it to *κρε.* **1286** *ἰὼ* L: *ὦ* r. **1287** *λόγον*] In L the first hand wrote *λόγωι*, and then changed it to *λόγων*: a later hand has made *λόγον*. **1288** *αἰαῖ*] *αἲ αἲ* L.—*ἄνδρ'*] *ἄνδρα* L. Cp. on 1147. **1289** *τί φησὶ ὦ παῖ· τίνα λέγεισ μοι νέον λόγον* L.—R. Enger, omitting *λόγον* with Seidler, reads *ὦ τίν' αὖ* for *ὦ παῖ τίνα*, which Wecklein receives. Nauck prefers *παῖ; τίν' αὖ*.—Donaldson, *τί φής; τίνα λέγεις νέον μοι νέῳ*, which Dindorf adopts. And so Schütz would read, only with the MS. *λόγον* (followed by a note of interrogation) instead of *νέῳ*.

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reading. The comparat. **κάκιον** means merely that the sum of his misery will be greater: not that he can conceive a calamity sorer than his son's death. Cp. *O. T.* 1364 f. *εἰ δέ τι πρεσβύτερον ἔτι κακοῦ κακόν, | τοῦτ' ἔλαχ' Οἰδίπους.*

1282 f. παμμήτωρ: schol. *ἡ κατὰ πάντα μήτηρ*: true mother; whose grief for her son would not suffer her to survive him; and whose act shows the same passionate temperament as his. Contrast *μήτηρ ἀμήτωρ* (*El.* 1154). *παμμήτωρ* usu. *=ἡ πάντων μήτηρ* (n. on 338). Cp. *παμβασιλεία* as = 'monarchy in the fullest sense' (n. on 737).—**νεοτόμ.**: adj. compounded with a word cognate in sense to the subst.: cp. 7 n. **ἄρτι** ('a moment ago') gives precision to the less definite *νεοτόμοισι*: *Tr.* 1130 *τέθνηκεν ἀρτίως νεοσφαγής* (cp. *Ai.* 898): Plat. *Legg.* 792 E *τὸν ἀρτίως νεογενῆ*.

1284 δυσκάθαρτος Ἅιδου λιμήν (nom. for voc., 1211). The 'haven' or 'receptacle' of Hades,—that nether world in which he receives the dead (810, 893)—is 'hard to be appeased,' in the sense that Hades is ever demanding fresh victims. The life of Haemon has already been exacted by Hades as a penalty for the offence of Creon against the *νέρτεροι*. But even this atonement (*καθαρμός*) has not proved enough. *δυσκάθαρτος* is used here as if one could say *καθαίρω* (for *ἱλάσκομαι*) *θεόν*: but that constr. does not occur. Cp. *O. C.* 466 *καθαρμὸν...δαιμόνων* (n.), such an atonement as belongs (is due) to them. Plat. *Rep.* 364 E *λύσεις τε καὶ καθαρμοὶ ἀδικημάτων*.—For **λιμήν** cp. 1000: *Anth. P.* 7. 452 *μνήμονες Εὐβούλοιο σαόφρονος, ὦ παριόντες, | πίνωμεν· κοινὸς πᾶσι λιμὴν Ἀΐδης.*

1286 f. κακάγγελτα is equiv. to two distinct epithets, *κακά* and *ἀγγελλόμενα*, so that the whole phrase='tidings of dire woes.' Cp. 146 *δικρατεῖς λόγχας* (n.).—**προπέμψας**, said to the *ἐξάγγελος*, as the *herald* of the tidings. This use of *προπέμπω* comes from its sense of 'escorting' (*O. C.* 1667): we should not compare *El.* 1155 *φήμας λάθρᾳ προὔπεμπες ὡς φανούμενος | τιμωρὸς αὐτός* ('didst send forth,' from thy secret place of exile); nor, again, *Ph.* 1205 *βελέων τι προπέμψατε* ('produce,' 'furnish'): but rather *Ph.* 1265 *μῶν τί μοι νέα | πάρεστε πρὸς κακοῖσι πέμποντες κακά;*

1288 ἐπεξειργάσω: see on 1030.

1289 ff. ὦ παῖ, said to the Messenger. It has been objected that, at such a time, Creon could not use those words except with reference to Haemon (as in 1266, 1340). From a modern literary point of view, the objection is just. But we should remember how very familiar *ὦ, παῖ* actually was as a mode of address, whether by elders to juniors, or by masters to slaves. Here it is used, not as to a slave, but merely as to a younger man; there is in it a certain pathetic appeal for sympathy. (Cp. *ὦ παῖ, ὦ τέκνον*, as said by the Messenger to Oed. in *O. T.* 1008, 1030.) Enger's conjecture, *ὦ τίν'*

8 αἰαῖ αἰαῖ, 1290
9 σφάγιον ἐπ' ὀλέθρῳ
10 γυναικεῖον ἀμφικεῖσθαι μόρον;

ΧΟ. ὁρᾶν πάρεστιν· οὐ γὰρ ἐν μυχοῖς ἔτι.

ἀντ. β'. ΚΡ. οἴμοι,
2 κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας. 1295
3 τίς ἆρα, τίς με πότμος ἔτι περιμένει;
4 ἔχω μὲν ἐν χείρεσσιν ἀρτίως τέκνον,
5 τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν.
6 φεῦ φεῦ μᾶτερ ἀθλία, φεῦ τέκνον. 1300

ΕΞ. ἠδ' *ὀξυθήκτῳ βωμία περὶ *ξίφει

1290 αἰ αἰ αἰ L: αἰαῖ αἰαῖ Dindorf. **1291** ἐπ' ὀλέθρῳ] ἐπολέθρωι L. **1293** L gives this v. to the ἄγγελος. Erfurdt first assigned it to the Chorus. **1294—1300** L divides thus: οἴμοι | κακὸν— | τίσ ἆρα— | ἔχω— | τάλασ— | προσβλέπω— | φεῦ φεῦ . . τέκνον. | **1297** τέκνον] Wecklein writes νεκρόν. **1298** τὸν δ' ἔναντα] L has τάδ' ἐναντία· | προσβλέπω νεκρόν: but in the

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αὖ (instead of ὦ παῖ τίνα), has not much palaeographical probability. It gives, indeed, a closer correspondence with 1266. But the form of dochmiac which the MS. reading gives here is equally correct. (See Met. Analysis.) Seidler was certainly right in omitting λόγον (see cr. n.): and that remedy suffices.

Construe: **τίνα νέον σφάγιον γυναικεῖον μόρον λέγεις ἀμφικεῖσθαί μοι ἐπ' ὀλέθρῳ**, 'what new death,'—the bloody death of a woman,—dost thou describe as heaped on destruction (*i.e.*, superadded to Haemon's death), for my sorrow (μοι)?' (Cp. 595 *πήματα φθιτῶν ἐπὶ πήμασι πίπτοντ'*.) **γυναικεῖον = γυναικός**: cp. Aesch. *Pers.* 8 *νόστῳ τῷ βασιλείῳ*.—The notion expressed by **ἀμφικεῖσθαι ἐπ' ὀλέθρῳ** seems to be, strictly, that of death entwined with death, like corpse embracing corpse (1240). The verb ἀμφικεῖσθαι prop. = 'to be set around' (as a wall round a city). Perhaps the bold phrase here was partly prompted by the fact that persons embracing each other could be described (*O. C.* 1620 n.) as ἐπ' ἀλλήλοισιν ἀμφικείμενοι. I prefer this view.

But another version is possible, if μοι is taken with ἀμφικεῖσθαι: 'besetting me,' **ἐπ'** ὀλέθρῳ, for (my) ruin. Cp. 1285 *τί μ' ὀλέκεις*; For **ἐπί**, cp. Thuc. 4. 86 *οὐκ ἐπὶ κακῷ, ἐπ' ἐλευθερώσει δέ*. The difficulty is that ἀμφικεῖσθαι cannot well be said of *one* sorrow (Eurydicè's death), and that, therefore, we have to evolve from the epithet *νέον* the notion of a *circle* of woes of which this μόρος is one. Thus the image would be much more obscurely expressed than that in *Ai.* 351, *ἴδεσθέ μ' οἷον ἄρτι κῦμα φοινίας ὑπὸ ζάλης | ἀμφίδρομον κυκλεῖται*, ('behold what a surge hath but now burst around me and hemmed me in, under stress of a deadly storm,') where Ajax is sitting in the midst of the carnage which he has wrought. It is altogether improbable that ἀμφικεῖσθαι alludes to Eurydicè's corpse having been brought (by the *ἐκκύκλημα*) into such a position that Creon stood between it and Haemon's. See 1298, where Creon speaks of her as being *ἔναντα*.

1294 ὁρᾶν πάρεστιν. The corpse of Eurydicè, and probably also the altar at which she fell (1301), are now shown to the spectators by means of the *ἐκκύκλημα*. The precise mechanism of this contrivance is unknown; but the texts leave no doubt as to its general nature. It was a small stage, with space enough for

woe, woe is me!—of a wife's doom,—of slaughter heaped on slaughter?

CH. Thou canst behold: 'tis no longer hidden within.

[*The doors of the palace are opened, and the corpse of* EURYDICÈ *is disclosed.*

CR. Ah me,—yonder I behold a new, a second woe! What destiny, ah what, can yet await me? I have but now raised my son in my arms,—and there, again, I see a corpse before me! Alas, alas, unhappy mother! Alas, my child! 2nd antistrophe.

ME. There, at the altar, self-stabbed with a keen knife,

marg. S has written, *γρ. τόνδ'* (*sic*, not *τὸν δ'*) *ἔναντα.* **1301** *ἥδ'* (*sic*) *ὀξύθηκτοσ· ἡ δὲ βωμία πέριξ* L. Arndt conject. *ἥδ' ὀξυθήκτῳ βωμία περὶ ξίφει.* For *βωμία*, he afterwards proposed *πτώσιμος*. See Appendix.

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three or four persons; and was low enough to admit of an actor stepping off it with ease. It was pushed on through the central stage entrance, and was usually brought sufficiently far forward to allow of actors entering or making their exit behind it. Here, the corpse of Eurydicè is evidently in full view of the house (cp. 1299). Soph. has used the *ἐκκύκλημα* in two other plays: *El.* 1458 (the corpse of Clytaemnestra, with Orestes and Pylades beside it); and in *Ai.* 344 (Ajax in his tent among his victims). See Albert Müller, *Gr. Bühnenalterthümer*, pp. 142 ff. (1886).

Recent explorations in the Dionysiac theatre at Athens have given rise to a theory that there was no permanent raised stage or proscenium before the Roman age. Even if this could be proved, it would still, however, remain certain that some such expedient as the *ἐκκύκλημα* was used in the fifth century. This is proved by the texts of Aesch., Soph., and Eur., as well as by the two scenes of Ar. where the tragic *ἐκκύκλημα* is parodied (*Ach.* 408—479; *Thesm.* 95—238). Ar. has the words *ἐκκυκλεῖν* and *ἐσκυκλεῖν*. Wecklein thinks that the *ἐκκύκλημα* was employed when a part of the interior of the house was to be disclosed, but the *ἐξώστρα* when merely a single object was to be shown; and that the *ἐξώστρα* was used here (*N. Jahrb.* 1870, vol. 101, p. 572: *Philol.* 31. 451). The meaning of *ἐξωστρα* is, however, doubtful.

1297 *χείρεσσιν* (976), though in an iambic verse, is excused by the lyric character of the whole *κομμός*. Eur. once admits it in dial., *Alc.* 756 *ποτῆρα δ' ἐν χείρεσσι κίσσινον λαβών*, where Monk needlessly proposed *ποτήριον δ' ἐν χερσί*.

1298 *ἔναντα*: an epic form, sometimes admitted in Attic poetry. Eur. *Or.* 1478 (lyr.) *ἔναντα δ' ἦλθεν | Πυλάδης*. Ar. *Eq.* 342 *τῷ καὶ πεποιθὼς ἀξιοῖς ἐμοῦ λέγειν ἔναντα*; Triclinius gave here the Hellenistic form *ἔναντι* (St Luke i. 8), which seems to be confined to the LXX., Apocrypha, and N.T.; see n. by Moulton in his ed. of Winer's Grammar, p. 591 (8th Engl. ed.).

1301 *ἥδ'*: he indicates the dead body of Eurydicè, now made visible by the *ἐκκύκλημα*.—Arndt's first emendation is given in the text. His later substitution of *πτώσιμος* for **βωμία** was not an instance of second thoughts being wiser. The altar meant is that of *Ζεὺς Ἑρκεῖος* in the *αὐλή* of the house (487). The objection made to *βωμία* here is to the effect that one could say *βώμιος ἐφέζεται* or *ἵσταται*, but not *βώμιος ποιεῖ τι*: *i.e.* that the verb must refer directly to the assuming of the position denoted by *βώμιος*. It is quite true that this is usually the case; Eur. *Suppl.* 93 *βωμίαν ἐφημένην*: *O. T.* 32 *ἑζόμεσθ' ἐφέστιοι*: and cp. above, 785 f. But here **βωμία** is not merely an adverbial word, to be taken closely with *λύει*. It is rather an instance of an adj. used with the force of a participle, and virtually

λύει κελαινὰ βλέφαρα, κωκύσασα μὲν
τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν *λάχος,
αὖθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς
πράξεις ἐφυμνήσασα τῷ παιδοκτόνῳ. 1305

στρ. γ'. ΚΡ. αἰαῖ αἰαῖ,
ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταίαν
ἔπαισέν τις ἀμφιθήκτῳ ξίφει;
δείλαιος ἐγώ, *αἰαῖ, 1310
δειλαίᾳ δὲ συγκέκραμαι δύᾳ.

1302 λύει] Bergk conject. μύει: Wieseler, κλῄει.—κελαινὰ] λ from ν in L. **1303** κλεινὸν λέχος MSS. Seyffert conject. κενὸν λέχος. Bothe, κλεινὸν λάχος (Blaydes, αἰνὸν λάχος; Semitelos, καινὸν λάχος). Pallis, κλεινὸν δέμας. Gleditsch, κλεινὸν σθένος. Meineke, κλεινὸν τέλος. **1304** δὲ σοὶ] δέ σοι L.—For σοὶ Pallis writes σὰς. **1305** πράξεις] Nauck conject. ἀρὰς: Heimsoeth, βάξεις. **1306** αἰαῖ αἰαῖ] αἲ αἲ αἲ αἲ (from αἰ) L. **1307—1311** L divides thus: ἀνέπταν— | τί μ' οὐκ— | ἔπαισεν— |

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equivalent to βωμία στᾶσα: *i.e.* it means, 'having taken her place at the altar,' she slew herself. Cp. *O. C.* 83 ὡς ἐμοῦ μόνης πέλας (*sc.* οὔσης): and see above on 471. Further: even if it were necessary to bind βωμία closely with λύει, it would be bold to say that poetry could not permit this slight modification in the ordinary use of the word, when we remember how free was the adverbial use of adjectives in poetry (*e.g.*, *Ai.* 217 νύκτερος Ἄϊας ἀπελωβήθη).

ξίφει. A sacrificial knife, which lay on the altar. Cp. Eur. *Alc.* 74 (Death speaks) στείχω δ' ἐπ' αὐτήν, ὡς κατάρξωμαι ξίφει. For the prep. cp. *Ai.* 828 πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει.

Next to Arndt's, the best conjecture seems that of Blaydes, ἥδ' ἐξυθήκτῳ σφαγίδι βωμίᾳ πέρι. In favour of Arndt's we may observe:—(*a*) the MS. πέριξ (a word not used by Soph., and nowhere common) was not likely to have originated from πέρι alone: whereas it could easily arise from περὶ ξίφει, if ἴφει had been blotted or lost. (*b*) The MS. ἥδε (or ἡ δὲ) is just the kind of feeble make-shift which is sometimes found in the MSS., where a verse had come down in a mutilated state: see, *e.g.*, on *O. T.* 943 f., 1264 f.—For other conjectures, see Appendix.

1302 λύει κελαινὰ βλέφαρα, allows her eyes to close in darkness. λύει = relaxes: the eyelids are deprived of power to remain open. The phrase has been suggested by the epic λῦσε δὲ γυῖα, λέλυντο δὲ γυῖα, etc., and seems quite intelligible; though, doubtless, it would have been more natural to say κλῄει, as Soph. has done in fr. 640, βλέφαρα κέκληται. In [Eur.] *Rhes.* 8 we have λῦσον βλεφάρων γοργωπὸν ἔδραν, of *opening* the eyes; but that has no bearing on the different use here. Wolff brings what at first sight is a perfect parallel: *Anthol. P.* 3. 11 ἀνθ' ὧν ὄμματ' ἔλυσε τὰ Γοργόνος ἐνθάδε Περσεύς. But unfortunately neither he nor Bellermann has observed the meaning. It is not, '*caused* the Gorgon's eyes *to close*,' but '*uncovered* the Gorgon's head.' The epigram refers to Perseus bringing Medusa's head to Seriphos, and therewith petrifying Polydectes, who had married Danaë, and sent her son on his perilous mission.—The objection to **μύει** is that elsewhere the verb has these usages:—(1) intrans.,—ὄμματα μύει, the eyes close, or μύομεν, we shut our eyes. (2) trans., as *Anth. P.* 9. 558 ὕπνος ἔμυσε κόρας (with the post-classical ῡ), 'caused to close.' That is, there is no classical example of such a phrase as μύει ὀφθαλμούς, she shuts her eyes.

1303 Μεγαρέως. Cp. Aesch. *Theb.* 474 Μεγαρεύς, Κρέοντος σπέρμα, τοῦ σπαρτῶν γένους, where he is one of the Theban warriors who guard the gates: his patriotic

she suffered her darkening eyes to close, when she had wailed for the noble fate of Megareus who died before, and then for his fate who lies there,—and when, with her last breath, she had invoked evil fortunes upon thee, the slayer of thy sons.

CR. Woe, woe! I thrill with dread. Is there none to strike me to the heart with two-edged sword?—O miserable that I am, and steeped in miserable anguish! 3rd strophe.

δείλαιοσ— | δειλαίᾳ . . . δύᾳ. | **1307** ἀνταίαν] L has γρ. καιρίαν in the margin, from S. **1310** δείλαιος ἐγώ· φεῦ φεῦ MSS. In L the first hand had written συγκέκραμαι δύαι (from the next v.) immediately after ἐγώ. Those words have been erased, and φεῦ φεῦ written in their place; not (I think) by a later hand, but by the first scribe himself. The error was, indeed, one which could not escape him.—For φεῦ φεῦ, Erfurdt conject. αἰαῖ (=the second ἴτω in 1332): Gleditsch repeats ἐγώ. **1311** In L δειλαίαι has been made from δειλαίᾳ.

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death is foreshadowed *ib.* 477 θανὼν προφεῖα πληρώσει χθονί. The story is thus told by Eur. (*Phoen.* 930—1018), who calls him Menoeceus. While the Argives are pressing Thebes, Creon and Eteocles send for Teiresias. The seer says that Ares is wroth, because Cadmus of old slew the god's offspring, a dragon (or serpent?) which had its lair outside the walls. One of the Cadmean race, sprung from the dragon's teeth, must die to appease him. Now, Creon and his two sons are the only pure-bred σπαρτοί left. And Haemon is married. The seer therefore suggests that Menoeceus should die. Menoeceus pretends that he means to fly to Delphi. Creon leaves the scene, in order to provide him with money for the journey. Menoeceus then rushes to the top of a tower on the walls, where he cuts his throat, and falls into the dragon's former den (σηκὸν ἐς μελαμβαθῆ | δράκοντος, *Ph.* 1010, see n. above on 411). Statius, who also calls him Menoeceus, tells the story in *Theb.* 10. 589—782, and, like Eur., makes the son practise a pious fraud in order to hinder his father from preventing the sacrifice.—**κλεινὸν λάχος**: cp. Eur. *Ph.* 1013, where he says, στείχω δὲ θανάτου δῶρον οὐκ αἰσχρὸν πόλει | δώσων, νόσου δὲ τήνδ' ἀπαλλάξω χθόνα. Statius *Th.* 10. 670 where Virtus says to Menoeceus, *rape nobile fatum.* **λάχος** is freq. in poetry, and is used by Xen. The MS. **λέχος** would be forced as an allusion to the dragon's den (θαλάμαι, Eur. *Ph.* 931, or σηκός, *ib.* 1010) into which the corpse fell. And it could not here be a general word for 'grave.'

1304 f. κακὰς πράξεις=δυσπραξίας. A solitary instance of the plur. in this sense; as, conversely, *Tr.* 879 is the only instance of the sing. πρᾶξις as='mode of doing,' instead of 'fortune' (*O. C.* 560 n.). In Eur. *El.* 1305 κοιναὶ πράξεις, κοινοὶ δὲ πότμοι, the sense is, 'actions.' But the peculiarity here does not warrant a suspicion (see cr. n.). It is equally exceptional, the other way, when πράσσειν καλῶς means 'to act well' (*O. C.* 1764 n.).—**ἐφυμνήσ.**=ἐπαρασαμένη: cp. 658 n.

1307 f. ἀνέπταν, aor. referring to a moment just past; we should use the pres.: cp. *O. C.* 1466 ἔπτηξα θυμόν: *Ai.* 693 ἔφριξ' ἔρωτι περιχαρὴς δ' ἀνεπτάμην: cp. *O. T.* 337 n. The act. aor. ἔπτην is once used in lyrics by Aesch. (*P. V.* 555 προσέπτα), and once by Eur. (*Med.* 440, ἀνέπτα). It is a poetical form, but occurs in late prose (Arrian, Lucian, etc.).—**φόβῳ**, with fear of the curses invoked by Eurydicè.—**ἀνταίαν**, *sc.* πληγήν (*O. C.* 544 n.), a blow which strikes one full on the breast: *El.* 195 παγχάλκων ἀνταία | γενύων ὠρμάθη πλαγά: Eur. *Andr.* 844 ἵν' ἀνταίαν | ἐρείσω πλαγάν. But διανταία =a thrust which passes through the body: Aesch. *Cho.* 639 ξίφος | διανταίαν ὀξυπευκὲς υὐτᾷ.

1310 f. δείλαῖος, but in 1311 δειλαίᾳ with αἴ: cp. *O. C.* 442 οἱ τοῦ πατρὸς τῷ πατρί: *ib.* 883 ἆρ' οὐχ ὕβρις τάδ'; ὕβρις: *Ph.* 296 ἀλλ' ἐν πέτροισι πέτρον: *ib.* 827 ὕπν'...ὕπνε (with ῡ in the first place, but ῠ in the second): *El.* 148 ἃ Ἴτυν, αἰὲν

ΕΞ. ὡς αἰτίαν γε τῶνδε κἀκείνων ἔχων
πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.
ΚΡ. ποίῳ δὲ κἀπελύσατ' ἐν φοναῖς τρόπῳ;
ΕΞ. παίσασ' ὑφ' ἧπαρ αὐτόχειρ αὑτήν, ὅπως
παιδὸς τόδ' ᾔσθετ' ὀξυκώκυτον πάθος.

στρ. δ'. ΚΡ. ὤμοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτῶν
2 ἐμᾶς ἁρμόσει ποτ' ἐξ αἰτίας.
3 ἐγὼ γάρ σ' ἐγὼ ἔκανον, ὦ μέλεος,
4 ἐγώ, φάμ' ἔτυμον. ἰὼ πρόσπολοι,
5 ἄγετέ μ' ὅ τι *τάχιστ', ἄγετέ μ' ἐκποδών,
6 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

ΧΟ. κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς·
βράχιστα γὰρ κράτιστα τἀν ποσὶν κακά.

1313 μόρων] μόρωι L. The later MSS. have μόρων, μόρῳ (as A), or μόρων (as Aug. b and T). **1314** ἐν φοναῖς] L has εἰσ φονάσ written by S above ἐν φοναῖσ. **1317** ὤμοι MSS. (ὤι μοι μοι L). Erfurdt gave ἰώ μοι for the sake of closer metrical agreement with 1339, ἄγοιτ' ἄν.—ἐπ' ἄλλον] Pallis conject. ἐπ' ἄλλῳ. **1319** ἐγὼ γάρ σ' ἐγὼ ἔκανον ὦ μέλεοσ L, with most of the later MSS.: but Aug. b has ἔκτανον, and so the Aldine. Hermann inserted a second σ' after ἐγώ. Nauck proposes ἐγὼ γάρ σ' ἔκτανον, ὦ μέλεος, and in 1341 σέ τ' αὖ τάνδ'· οὐδ' ἔχω, ὦ μέλεος.

Ἰτῦν ὁλοφύρεται.—The following are a few among many instances of **αῖ** before **ο**: 827 πετραία: 1131 Νυσαίων: 1140 βιαίας: *Od.* 20. 379 ἔμπαιον: Tyrt. 10. 20 γεραιούς: Aesch. *Suppl.* 385 (lyr.) ἱκταίου (Dind. ἱκτίου): Eur. *El.* 497 (dial.) παλαιόν. For the repetition cp. 379, 977.—**συγκέκραμαι**, 'blended with' anguish, *i.e.* steeped in it: (Whitelaw: 'Fulfilled with sorrow, and made one with grief.') Cp. *Ai.* 895 οἴκτῳ τῷδε συγκεκραμένην, 'her soul is steeped in the anguish of that wail': Ar. *Plut.* 853 οὕτω πολυφόρῳ συγκέκραμαι δαίμονι, where the words just before, ὡς ἀπόλωλα δείλαιος (850), might suggest that the parody glanced at our passage.

1312 f. ὡς αἰτίαν...ἔχων, as being responsible for,=ὡς αἴτιος ὤν. So Aesch. *Eum.* 579 Apollo, defending the accused Orestes, says, αἰτίαν δ' ἔχω | τῆς τοῦδε μητρὸς τοῦ φόνου, I am responsible for (not, 'am accused of') the deed. In this sense of the phrase, ἔχω=παρέχω: cp. Thuc. 2. 41 ἀγανάκτησιν ἔχει, gives cause of resentment; id. 2. 61 ἔχει αἴσθησιν, makes itself felt. But in prose αἰτίαν ἔχω usu.='to bear the *blame*' for a thing, *i.e.* to *be held* responsible for it: Her. 5. 70 εἶχον αἰτίην τοῦ φόνου τούτου: Plat. *Apol.* 38 C ὄνομα ἕξετε καὶ αἰτίαν...ὡς Σωκράτη ἀπεκτόνατε.—**τῶνδε...μόρων**, that of Haemon: **κἀκείνων**, that of Megareus (1303 f.). For the plur., cp. *El.* 205 τοὺς ἐμοὺς ἴδε πατὴρ | θανάτους αἰκεῖς.—**ἐπεσκήπτου**, wast denounced. In Attic law ἐπισκήπτομαί τινι (midd.) meant, to take proceedings against a witness for perjury (ψευδομαρτυριῶν): Isae. or. 5 § 9 πρὶν ἐπεξελθεῖν οἷς ἐπεσκήψατο τῶν μαρτύρων. The rare pass. occurs in Plat. *Legg.* 937 B ἐὰν δούλη ἐπισκηφθῇ τὰ ψευδῆ μαρτυρῆσαι.

1314 κἀπελύσατ', quitted life: see on 1268 ἀπελύθης. For **καί**, cp. 772 n.—**ἐν φοναῖς**: 696 n.

1315 f. ὑφ' ἧπαρ, expressing movement, 'home to' it: cp. *Tr.* 930 ὁρῶμεν αὐτὴν ἀμφιπλῆγι φασγάνῳ | πλευρὰν ὑφ' ἧπαρ καὶ φρένας πεπληγμένην. Eur. *Or.* 1063 παίσας πρὸς ἧπαρ φασγάνῳ.—**ὀξυκώκυτον**, by the household (cp. 1079): she herself heard the news in silence (1256).

1317 f. τάδ' οὐκ ἐπ' ἄλλον βροτῶν

ME. Yea, both this son's doom, and that other's, were laid to thy charge by her whose corpse thou seest.

CR. And what was the manner of the violent deed by which she passed away?

ME. Her own hand struck her to the heart, when she had learned her son's sorely lamented fate.

CR. Ah me, this guilt can never be fixed on any other of mortal kind, for my acquittal! I, even I, was thy slayer, wretched that I am—I own the truth. Lead me away, O my servants, lead me hence with all speed, whose life is but as death! 4th strophe.

CH. Thy counsels are good, if there can be good with ills; briefest is best, when trouble is in our path.

1320 *ἐγὼ φᾶμ' ἔτυμον* L. Semitelos conject. *ἐγώ, φαμί, σύννομ'*. **1322 f.** *ἄγετέ μ' ὅτι τάχος, ἄγετέ μ' ἐκ ποδῶν* (*sic*, not *ἐκποδῶν*) L. Unless the *os* of *τάχος* is lengthened before the pause, the dochmiac requires either (*a*) a long syllable there, or (*b*) the addition of one short. Hence (*a*) Erfurdt proposed *τάχιστ'* instead of *τάχος*. Many edd. receive this. Enger, *ἄγ' ἄγεθ' ὅτι τάχος μ', ἀπάγετ' ἐκποδών*. Meineke, *ἄγετέ μ', ὅτι τάχος μ' ἀπάγετ' ἐκποδών*. Pallis, *ἄγετέ μ' ὅτι τάχος, τίθεσθέ μ' ἐκποδών*. (*b*) Schöne, *ἀπάγετέ μ' ὅτι τάχος, ἄγετέ μ' ἐκποδών*. **1327** *βράχιστα γὰρ κράτιστα*] In L, S notes a *v. l.*, *κράτιστα γὰρ τάχιστα*.

ἁρμόσει ποτέ, the guilt can never fit (=be fixed upon) another man, **ἐξ ἐμᾶς αἰτίας**, (being transferred) from my responsibility, —*i.e.*, so as to leave me blameless. For the intrans. **ἁρμόσει**, cp. *O. T.* 902 (n.), *El.* 1293. **ἐκ** here is not for *ἀπό*, but is used as if we had, *οὔποτε ἐξ ὑπαιτίου ἀναίτιος φανοῦμαι* (cp. *Tr.* 284 *ἐξ ὀλβίων ἄζηλον εὑροῦσαι βίον*). Thus *ἐξ ἐμᾶς αἰτίας* is really a compressed way of saying, 'by change from a state of things in which the *αἰτία* (blame) was mine.'

1319 f. μέλεος: for the nom., cp. 1211.—**φάμ' ἔτυμον**, *i.e.*, this is the simple truth: I was virtually, though not actually, his slayer.

1322 ὅ τι τάχιστ'. This (Erfurdt's) emendation seems the simplest and best cure for the metre (see cr. n.). It is worth noticing that Soph. has this phrase in a closely similar passage, *O. T.* 1340 *ἀπάγετ' ἐκτόπιον ὅ τι τάχιστά με*. He has *ὅσον τάχος* thrice, and *ὡς τάχος* eight times, but *ὅ τι τάχος* nowhere else.

1325 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα, one who exists no more than a nonentity. In *μηδένα, μή* has its generic force: one who is such as to be a mere cipher. Cp. *Ai.* 1114 *οὐ γὰρ ἠξίου τοὺς μηδένας*. *O. T.* 1019 *καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί*; (dat. of *ὁ μηδείς*,—he who is *μηδείς* in respect to consanguinity). Here *τὸν μηδέν* would have been equally fitting: cp. *Ai.* 1231 *ὅτ' οὐδὲν ὢν τοῦ μηδὲν* (the dead) *ἀντέστης ὕπερ*.—Postgate suggests (*Trans. Cambridge Phil. Soc.*, 1886, p. 58) that this use of the oblique cases of *μηδείς* in sing., and of *οὐδείς* and *μηδείς* in plur., may have come from an attraction of the neuter by the masc. article: *e.g.*, *τοὺς μηδένας* from *τοὺς μηδέν*. We do not find *ὁ μηδείς*. When it became declinable, the phrase could dispense with the article; *e.g.*, *τὸν μηδέν* could be simply *μηδένα*.

1326 f. κέρδη: the plur. more often refers to money (1061); but cp. *El.* 767 *ἢ δεινὰ μέν, κέρδη δέ*.—**τὰ γὰρ ἐν ποσὶ κακὰ κράτιστά** (*ἐστι*) **βράχιστα** (*ὄντα*): instead of, *κράτιστόν ἐστι τὰ...κακὰ βράχιστα εἶναι*. For the personal constr., cp. *O. T.* 1368 *κρείσσων γὰρ ἥσθα μηκέτ' ὢν ἢ ζῶν τυφλός*, and n. *ib.* 1061. For the omission of *ὄντα*, cp. the oracle *μὴ κίνει Καμάριναν· ἀκίνητος γὰρ ἀμείνων* (*sc.* *οὖσα*), *ap.* Stephanus Byz. *s. v.* *Καμάρινα*.—**τάν**

ἀντ. γ'. ΚΡ. ἴτω ἴτω,
φανήτω μόρων ὁ κάλλιστ' *ἔχων 1329
ἐμοί, τερμίαν ἄγων ἀμέραν,
ὕπατος· ἴτω ἴτω,
ὅπως μηκέτ' ἆμαρ ἄλλ' εἰσίδω. 1333

ΧΟ. μέλλοντα ταῦτα· τῶν προκειμένων τι χρὴ
πράσσειν· μέλει γὰρ τῶνδ' ὅτοισι χρὴ μέλειν. 1335
ΚΡ. ἀλλ' ὧν ἐρῶ μέν, ταῦτα συγκατηυξάμην.
ΧΟ. μή νυν προσεύχου μηδέν· ὡς πεπρωμένης
οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγή.

1330 ἔχων Pallis: ἐμῶν MSS. **1333** ἆμαρ ἀλλ' L. **1336** ἐρῶ L. The later MSS. have ἐρῶ μέν (V ἐρῶμεν). Bothe writes ἐρῶμεν. Schneidewin, ἐρῶμαι. F. W. Schmidt, ἐρῶ'γώ. Dindorf, ἐρῶ, τοιαῦτα. Seyffert, ἐρῶ γ', ἅπαντα. Blaydes, ἐρῶ γε τυγχάνειν κατηυξάμην.—Nauck thinks that ἐρῶ ταῦτα is right, and that in 1314 we should perh. read κάλυε' for κἀπελύσατ', the schol. there having τίνι τρόπῳ, φησίν,

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ποσίν, before our feet, claiming immediate attention. Cp. Eur. *Alc.* 739 ἡμεῖς δέ, τοὺν ποσὶν γὰρ οἰστέον κακόν, | στείχωμεν, ὡς ἂν ἐν πυρᾷ θῶμεν νεκρόν. So Pind. *P.* 8. 32 τὸ δ' ἐν ποσί μοι τράχον, my present theme.

1329 ff. μόρων ὁ κάλλιστ' ἔχων. I have adopted ἔχων, a conjecture of Pallis for ἐμῶν, on the following grounds. (1) The phrase μόρων ἐμῶν could mean nothing but, 'of all fates possible for me.' This, however, is most strange. In 1313 μόρων meant 'violent deaths': so Aesch. *Th.* 420 αἱματηφόρους μόρους. Hence it has been proposed to render μόρων ἐμῶν here, (*a*) 'the deaths caused by me': as Hermann, 'veniat caedium per me factarum suprema, exoptatissime mihi ultimum diem adducens.' (*b*) Figuratively, 'the many deaths that I have died'; cp. 1288 ὀλωλότ' ἄνδρ' ἐπεξειργάσω. But neither version is tolerable. (2) Triclinius proposed to make ἐμῶν fem., and to take it with τερμίαν: when it would at least be necessary to write ἐμᾶν (*sc.* ἀμεράν). But, either with ἐμῶν or with ἐμᾶν, the relation of ὁ κάλλιστ' ...ἄγων to the gen. μόρων is exceedingly awkward. 'That one among fates which *best* brings my last day,' cannot be explained as an equivalent for, 'that best of fates which brings it'; *i.e.*, for μόρων ὁ κάλλιστος, ὁ...ἄγων.

Both these difficulties (which to me seem insuperable) are removed by reading μόρων ὁ κάλλιστ' ἔχων, the best of fates. That ἔχων could have been changed to ἐμῶν, either by conjecture or by accident, is shown by v. 575, where at the end of the verse L has the probably true ἐμοί, while other MSS. have ἔφυ. (If κύνες is right in 467, and ξίφει in 1301, these, too, are instances of final words corrupted.) A question of punctuation remains. The comma might follow either ἔχων or ἐμοί. I prefer the latter. Cp. *Ai.* 394 ἰὼ σκότος, ἐμὸν φάος, | ἔρεβος ὦ φαεννότατον, ὡς ἐμοί.

1332 ὕπατος, an emphatic repetition of ὁ κάλλιστ' ἔχων,—'supreme of fates,'—far best. It has been usual to take ὕπατος here as 'last.' But neither ὕπατος nor ὑπέρτατος ever bears that sense in classical Greek. Pindar often uses ὕπατος as 'best,' but never as 'last': *O.* 1. 100, *P.* 6. 42 and 10. 9, *N.* 10. 32. In post-classical poetry ὕπατος sometimes means 'last,' but that use was imitated from the Lat. *supremus* and *summus*. Thus in an epitaph on an Italian, a certain Aelius, Apollonides writes (*Anthol. P.* 7. 233), νοῦσον ὅτ' εἰς ὑπάτην ὠλίσθανε, τέρμα τ' ἄφυκτον | εἶδεν. Whether the Apollonides of the Anthology was or was not he of Nicaea, who dedicated to Tiberius a commentary on Timon's Σιλλοί (Diog. Laert. 9. 109), at least he belonged to that age. This is proved by

CR. Oh, let it come, let it appear, that fairest of fates for me, that brings my last day,—aye, best fate of all! Oh, let it come, that I may never look upon to-morrow's light! 3rd antistrophe.

CH. These things are in the future; present tasks claim our care: the ordering of the future rests where it should rest.

CR. All my desires, at least, were summed in that prayer.

CH. Pray thou no more; for mortals have no escape from destined woe.

ἐλύετο . . ;).—L here gives the temporal augment in *συγκατηυξάμην*. So *Ph.* 1019 L has *ηὐξάμην*: *Tr.* 610 *ηὔγμην*: *id.* 764 *κατηύχετο*. An Attic inscr. of 362 B.C. gives *ηὖχθαι* (Meisterhans, p. 78). **1337** *προσεύχου*] One MS. of the 14th cent. (Aug. b) has *κατεύχου*, which Benedict had conjectured.

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his words in *Anthol. P.* 9. 287, Ἡελίου νῆσον ὅτ' εἶχε Νέρων, alluding to the residence of Tiberius at Rhodes (*c.* 6 B.C.—2 A.D.). The epigram was written after Tiberius had been adopted by Augustus in 4 A.D., as he is called Ζῆνα τὸν ἐσσόμενον, and perhaps after he had come to the throne (14 A.D.). It would be interesting to know whether *ὕπατος* as ='last' can be carried back beyond the Roman, or later Alexandrian, age; I can find no trace of it.

1334 f. μέλλοντα, belonging to the future. To Creon's wish for death the Chorus replies, in effect, 'Sufficient unto the day is the evil thereof.'—**τῶν προκειμένων**: the duties which lie immediately before us; meaning here especially the obsequies of the dead.—For **τι** cp. *O. C.* 500 ἀλλ' ἐν τάχει τι πράσσετον.—**τῶνδ'** =τῶν μελλόντων.—**ὅτοισι χρὴ μέλειν**, *i.e.*, τοῖς θεοῖς. Cp. *Ph.* 1036 θεοῖσιν εἰ δίκης μέλει, | ἔξοιδα δ' ὡς μέλει γε.

1336 ἐρῶ μέν: for *μέν* cp. n. on 11. It merely gives a slight emphasis to *ἐρῶ*. —**συγκατηυξάμην**: *κατά* expresses that the prayer is solemn; *σύν*, that it sums up his desires. (For this force of *σύν* cp. 1202.) Cp. *O. C.* 585 ἐνταῦθα γάρ μοι κεῖνα συγκομίζεται ('by that boon I reap all the rest').—Nauck thinks that L's reading, **ἀλλ' ὧν ἐρῶ, ταῦτα συγκατηυξάμην**, is sound, and that in the corresponding verse, 1314, we should perh. read, *ποίῳ δὲ* **κἀλύετ'** (for *κἀπελύσατ'*) *ἐν φοναῖς τρόπῳ*; He refers to the scholium on 1314: *τίνι τρόπῳ, φησίν, ἐλύετο, καὶ ἐφέρετο εἰς φονάς; ἀντὶ τοῦ, ποίῳ τρόπῳ εἰς φόνον ἔπεσεν*; Now, this does not point, I think, to the Scholiast's having *ἐλύετο* in his text, though it suggests that he had *εἰς φονάς*. He used the simple verb in his paraphrase in order to bring out the literal sense (as he took it) of *ἀπελύσατο*. This is shown by *ἐφέρετο* and *ἔπεσεν*: he understood, 'she was set free (as a runner in a race is dismissed from the starting-post), and rushed (*ἐφέρετο*) to bloodshed.'—Further, the origin of L's reading is manifest. **ἐρῶ μὲν** had become **ἐρῶμεν** (as it actually is in at least one later MS.). Then the plur. *ἐρῶμεν* seemed too harsh with the sing. *συγκατηυξάμην* immediately following (though, in fact, it would have been quite defensible, cp. 734 n.), and was changed to **ἐρῶ** (**μεν** disappearing). Semitelos would read with L here, and yet leave 1314 unaltered. He refers to *Ai.* 905 where L has *τίνος ποτ' ἆρ' ἔπραξε χειρὶ δύσμορος* corresponding with 951 *ἄγαν ὑπερβριθὲς ἄχθος ἤνυσαν*. But there *ἔπραξε* is surely corrupt: Hermann gives *ἔρξε*, and Wecklein *ἔπαθε*.

1337 προσεύχου, without *θεοῖς* or *θεούς*. Cp. Her. 1. 48 *ὡς τὸ ἐκ Δελφῶν ἥκουσε, αὐτίκα προσεύχετό τε καὶ προσεδέξατο*.—Campbell thinks that 'the rationalism of the day appears in this advice of the Chorus.' But such an interpretation ill accords with the tone of the Chorus, which presently insists on the duty of piety towards the gods (1348). Nor does it seem in harmony with the pervading spirit of the poet's work. Rather Creon is exhorted to recognise, with pious resignation, the fixity of the divine decrees. Cp. the closing words of the *Oed. Col.*, ἀλλ' ἀποπαύετε μηδ' ἐπὶ πλείω | θρῆνον ἐγείρετ· | πάντως γὰρ ἔχει τάδε κῦρος. Brunck compared *Aen.* 6. 376 (Aeneas to Palinurus in the shades) *Desine fata deum flecti sperare precando.*

ἀντ. δ'. ΚΡ. ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδών,
ὅς, ὦ παῖ, σέ τ' οὐχ ἑκὼν *κατέκανον
σέ τ' *αὖ τάνδ', ὤμοι μέλεος· οὐδ' ἔχω
πρὸς πότερον ἴδω, πᾷ *κλιθῶ· πάντα γὰρ
λέχρια τἀν χεροῖν, τὰ δ' ἐπὶ κρατί μοι
πότμος δυσκόμιστος εἰσήλατο.

ΧΟ. πολλῷ τὸ φρονεῖν εὐδαιμονίας
πρῶτον ὑπάρχει· χρὴ δὲ τά γ' εἰς θεοὺς
μηδὲν ἀσεπτεῖν· μεγάλοι δὲ λόγοι

1339—1346 L divides thus: *ἄγοιτ'*— | *δσ, ὦ παῖ*— | *δσ, σέ τ'*— | *ὅπᾳ*— | *πάντα*— | *λέχρια*— | *πότμος...εἰσήλατο.* | **1339** *ἑκποδών*] *ἑκ ποδῶν* L, with *μ* above *κ* from first hand. **1340** *σέ τ'* 1: *σέ γ'* L.—*κατέκτανον* MSS.: *κατέκανον* Wilhelm Schneider: *κάκτανον* Hermann: *ἔκτανον* Musgrave. **1341** *σέ τ' αὐτὰν* L: *σέ τ' αὖ τάνδ'* Seidler. L has *δσ* before *σέ τ'*, doubtless by inadvertent repetition from 1340: Hermann deleted it. **1342 f.** *ὅπᾳ πρὸς πρότερον ἴδω· πᾷ καὶ θῶ·* | L. For *πρότερον*, some of the later MSS. (including A) have *πότερον*. For *καὶ θῶ*, Musgrave conjectured

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1339 **ἄγοιτ' ἄν**, an entreaty: cp. *O.C.* 725. The opt. with *ἄν* had a different tone in 444.—**μάταιον** here expresses rash folly: cp. *O. T.* 891 *ματᾴζων*: *Tr.* 565 *ματαίαις χερσί*.

1340 f. **κατέκανον** is the best, as it is the simplest, emendation of *κατέκτανον* (see cr. n.). Though the pres. *κατακαίνω* is not classical, the aor. is frequent; Xen. uses it (*An.* 3. 1. 2, etc.).—**σέ τ' αὖ τάνδ'** is a certain correction of *σέ τ' αὐτάν*. Here the latter would be like saying, 'and actually *thee*,'—as if the slaying of Haemon had been comparatively venial. It cannot be naturally explained as meaning, 'the mother with the son.'

1342 f. **πρὸς πότερον...πάντα γάρ.** The reading of this verse cannot be certainly determined. The traditional text (see cr. n.) exceeds the metre. My own view is as follows:

(1) The MS. **ὅπᾳ** should be struck out. It evidently came in from the margin, having been a gloss on **πᾷ**, meant to show that *πᾷ κλιθῶ* is not a direct question, but depends on *οὐδ' ἔχω*. Retaining *ὅπᾳ*, we should have to suppose a double question: 'nor do I know in what direction, (or) to which thing, I am to look.' This is not only very awkward, but very weak. The hiatus after *ἔχω*, though not unexampled, is at least another point against *ὅπᾳ*.

(2) L has **πάντα γάρ** in a line by itself: but, considering the caprices of lyric division in that MS. (as in the rest), we cannot urge that fact as a hint of interpolation. If *ὅπᾳ* was a spurious addition to 1342, then *πάντα γάρ* might easily have been carried over. Again, the words *πάντα γάρ* are not indispensable; yet the effect of *λέχρια τἀν χεροῖν*, without them, would be rather oddly abrupt. Therefore we are by no means warranted (I think) in ejecting *πάντα γάρ*.

(3) **κλιθῶ**, for **καὶ θῶ**, is certain. On this last point there is now a general agreement.—The resulting dochmiac differs from that in 1320 only by the 'irrational' long (the *ω* of *ἴδω*) for short (the first of *ἔτυμον*): and this is admissible. See Metrical Analysis.—Other views are noticed in the Appendix.

πρὸς πότερον, *i.e.*, to the corpse of Haemon at his side, or to that of Eurydicè in front of him (1297 ff.).—**ἴδω**, deliberative subjunct. in the indirect question, depending on *οὐκ ἔχω*: cp. n. on *O. T.* 72.—**πᾷ κλιθῶ**, in what direction I am to lean, *i.e.*, where I am to find any support: my son and my wife have fallen: all my fortunes lie in ruin. **πᾷ** here answers to the dat. after *κλίνομαι* when it means 'to lean against' a thing, as *Od.* 6. 307 (she sits) *κίονι κεκλιμένη*.—Not merely,

CR. Lead me away, I pray you; a rash, foolish man; who have slain thee, ah my son, unwittingly, and thee, too, my wife— unhappy that I am! I know not which way I should bend my gaze, or where I should seek support; for all is amiss with that which is in my hands,—and yonder, again, a crushing fate hath leapt upon my head. 4th antistrophe.

[*As* CREON *is being conducted into the house, the Coryphaeus speaks the closing verses.*

CH. Wisdom is the supreme part of happiness; and reverence towards the gods must be inviolate. Great words

κλιθῶ. ὅπᾳ was first omitted by Seidler. See Appendix. **1344 f.** λέχρια τάδ' ἐν χεροῖν L, and so most of the later MSS.: for τάδ', Aug. b and Dresd. a give τά τ'. Brunck gave λέχρια τἀν χεροῖν: Kayser, λέχρια τὰ πρὸ χεροῖν. **1347—1353** These six verses are rejected by Fr. Ritter. **1349** τά τ' εἰσ θεοῦσ L. For τά τ' Triclinius gave τά γ'.—Dindorf writes χρὴ δ' ἐς τὰ θεῶν: Blaydes, χρὴ δ' ἐς τοὺς θεούς: also conjecturing (as Wecklein does, *Ars Soph. em.* p. 167) χρὴ δὲ τὰ πρὸς θεούς.

'whither I am to betake myself,' ποῖ τράπωμαι; This is shown by λέχρια.

1344 f. λέχρια τἀν χεροῖν. τάν seems right (see cr. n.): the MS. τάδ' ἐν would come from TAEN. Creon is still touching the corpse of Haemon. The phrase τὰ ἐν χεροῖν would mean, figuratively, 'the matters with which I am engaged' (so ἔχειν τι ἐν χερσί, Her. 1. 35). Here, the words take a dramatic force from their literal sense. 'All is amiss with that which I handle.' Creon has, indeed, mismanaged the work which his hands found to do; and the proof of it is the corpse which he is touching. λέχριος = 'slanting,' 'oblique.' As ὀρθός means either 'straight' or 'upright,' so λέχριος can mean either 'moving sideways' (*O. C.* 195), or, 'not upright,' 'slanting.' Cp. πλάγιος, the ordinary prose equiv. of λέχριος, which has the second sense in Philemon 'Αγύρτης 5 σχήματα | πλάγι' ἐστὶ τἄλλα, τοῦτο δ' ὀρθὸν θηρίον, man alone is *erect*, while other creatures (*i.e.* quadrupeds) are bent earthward (cp. Sallust, *Cat.* 1 pecora quae natura *prona*... finxit). So, here, **λέχρια** means primarily 'awry':—τὰ πράγματα οὐκ ὀρθῶς ἔχει. Cp. Shaksp. *Rich. II.* 2. 4. 24 *And crossly to thy good all fortune goes.* But it is further tinged with the sense of 'prone,' applicable to the corpse. The Scholiast here has usu. been understood as explaining λέχρια by πλάγια καὶ πεπτωκότα. But he meant only πλάγια to explain λέχρια, while πεπτωκότα referred to πότμος... εἰσήλατο: this is clear (I think) from his whole phrase, πλάγια καὶ πεπτωκότα, τὰ μὲν ἐν χερσί, τὰ δὲ ἐπὶ τῇ κεφαλῇ.

τὰ δ' ἐπὶ κρατί μοι κ.τ.λ., while on the other hand: for the adverbial τὰ δ', see *O. T.* 666 n. These words refer to the deaths of Eurydicè and Antigone, as τὰ ἐν χεροῖν referred to the death of Haemon. It is quite possible to read **τάδ'**, as = 'thus'; but then **τὰ ἐν χεροῖν** would denote *all* his woes, and so we should lose the dramatic blending of a literal with a figurative sense.—**εἰσήλατο**: cp. on 1271 f.

1347 f. εὐδαιμονίας πρῶτον, the most important element in it. Cp. Plat. *Rep.* 389 D σωφροσύνης δέ, ὡς πλήθει, οὐ τὰ τοιάδε μέγιστα, ἀρχόντων μὲν ὑπηκόους εἶναι, κ.τ.λ.—**τά γ' εἰς θεούς**: cp. 889 n.: *O. T.* 706 (n.) τό γ' εἰς ἑαυτόν. *Ph.* 1441 εὐσεβεῖν τὰ πρὸς θεούς.—For the sentiment, cp. 1050 f.

1349 ff. μεγάλοι...λόγοι: cp. 127 n. —For the position of **τῶν ὑπεραύχων**, cp. 944 f. Δανάας...δέμας.—**πληγὰς...ἀποτείσαντες**, as the price: cp. Her. 2. 65 ἀποτίνει ζημίην (a fine). So *ib.* 5. 56 οὐδεὶς ἀνθρώπων ἀδικῶν τίσιν οὐκ ἀποτείσει.

μεγάλας πληγὰς τῶν ὑπεραύχων
ἀποτείσαντες
γήρᾳ τὸ φρονεῖν ἐδίδαξαν.

1351 Nauck would place *μεγάλας πληγὰς* after *τῶν ὑπεραύχων*. Semitelos thinks

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1352 **γήρᾳ**, without a prep.: so Eur. *Hec.* 203, etc.: but this is poetical, prose

of prideful men are ever punished with great blows, and, in old age, teach the chastened to be wise.

that the two latter words may have crept in from a gloss, '*ἀντὶ τῶν ὑπεραύχων*,' on *μεγάλοι λόγοι*.

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preferring *ἐν γήρᾳ*, *ἐν τῷ γήρᾳ*, or *ἐπὶ γήρως*.—**τὸ φρονεῖν**, so soon after 1347: cp. on 76, 625 (**ἐκτὸς ἄτας**), 956 (**κερτομίοις**). —**ἐδίδαξαν**, gnomic aor. (709).

APPENDIX.

Verses 2 f. ἆρ᾽ οἶσθ᾽ ὅ τι Ζεὺς τῶν ἀπ᾽ Οἰδίπου κακῶν
ὁποῖον οὐχὶ νῷν ἔτι ζώσαιν τελεῖ;

The view taken in the commentary—that ὅ τι is subject to ἐστί understood—seems to have been first proposed by W. Schneider, then by Neue; it was advocated by Bonitz (*Beiträge* II. 17); and it is now received by Bellermann. What is new in my note, so far as I know, is the attempt to show how associations of colloquial idiom may have helped to soften the apparent harshness, and, more especially, to excuse the hyperbaton of Ζεύς. Here, at any rate, we approach the root of the difficulty which these verses present. The ultimate question is,—how much irregularity would the spoken language of the day have tolerated in such a sentence? We do not know: we can but study the evidence of contemporary analogies.

At one time I inclined to the only theory which dispenses with the assumption of irregularity. This consists in taking τελεῖ with both clauses: ἆρ᾽ οἶσθ᾽ ὅ τι Ζεὺς τῶν...κακῶν (τελεῖ), ὁποῖον οὐχὶ νῷν ἔτι ζώσαιν τελεῖ; Then,—τελεῖ being, in this case, better regarded as *fut.*,—the sense would be, 'what will Zeus fulfil, which he will not fulfil *while we live?*'—that condition being emphasised by the form of the sentence. Grammatically, this is blameless. Cp. Plat. *Legg.* p. 710 D πάντα σχεδὸν ἀπείργασται τῷ θεῷ, ἅπερ (*sc.* ἀπεργάζεται) ὅταν βουληθῇ διαφερόντως εὖ πρᾶξαί τινα πόλιν: where the relative clause, expressing the condition, ὅταν βουληθῇ...πόλιν, is parallel with our gen. absol., νῷν ἔτι ζώσαιν. If the τελεῖ after ζώσαιν stood after κακῶν, the parallelism of form would be complete: except, indeed, that the Platonic sentence is a little bolder, since it is natural to supply ἀπεργάζεται (or ἀπειργάσατο) rather than ἀπείργασται. Yet, admissible as this construction is, it is undoubtedly harsh. And that harshness—especially at the outset of the play—is a strong argument against it.

Two other interpretations have been suggested by those who take ὅ τι as a pronoun. (*a*) ὁποῖον is resumptive of ὅ τι. 'Knowest thou *what* evil,—*what sort of* evil,—he does not fulfil?'—an emphatic pleonasm. The Scholiast seems to have acquiesced in this:—εἶπεν δὲ διττῶς· πρῶτον μὲν ὅ τι, ἔπειτα δὲ ὁποῖον, ἀρκοῦντος θατέρου. But this

seems weak; and it is certainly jerky. Others modify this view by taking οὐχί with ὁποῖον *only:* 'Knowest thou what of the ills—nay, what *not*—is being fulfilled by Zeus,' etc. But, 'knowest thou *what* of the ills...' (ὅ τι *without* οὐχί) would have implied, not *less* than her meaning, but the *reverse* of it. (*b*) Two questions are combined in ὅ τι ὁποῖον (as in τίς πόθεν εἶ;)—'what, (*and*) of what kind?' This view, proposed by Zehlicke (Greifsw. 1826), has been rightly rejected by A. Boeckh (*Ueber die Ant.* p. 175).—Wecklein's comment is, 'ὅ τι ὁποῖον, *quid quale*, welches Leid, wie es immer heissen mag': *i.e.*, 'what woe,—of whatever sort it may be.' I do not see how the words could yield this sense.

If we read ὅτι, the conjunction, then ὁποῖον is substituted for the direct ποῖον. 'Knowest thou that Zeus fulfils—what not?' In favour of this, we might, perhaps, suggest two points. (1) The double question, being somewhat awkward, may have made it easier to slide into the irregular relative construction with ὁποῖον. (2) The familiarity of the combination οἶδ' ὅτι—strongly illustrated by its use as an adverbial parenthesis (275 n.)—may have made it easier to treat οἶσθ' ὅτι, after some intervening words, as if ὅτι did not exist. On the other hand, the harshness of the construction is aggravated by the shortness of the sentence. We cannot compare *O. T.* 1401, where the MSS. give ἆρά μου μέμνησθ' ὅτι | οἷ' ἔργα δράσας ὑμὶν εἶτα δεῦρ' ἰὼν | ὁποῖ' ἔπρασσον αὖθις; For there —even if ὅτι is kept—it is obviously impossible that μέμνησθ' ὅτι οἷα δράσας, etc., should be a fusion of μέμνησθ' ὅτι τοιαῦτα δράσας with μέμνησθ' οἷα δράσας: the alternative—to treat οἷα and ὁποῖα as exclamatory—though not (to my mind) tolerable, would be a less evil: but clearly ὅτι should there be τι. It has been suggested, indeed, that ὁποῖον is not substituted for ποῖον, but is itself a direct interrogative. This has been supported by the analogy of ὁπότερος in direct question. Plat. *Lysis* 212 C ναί· ὁπότερος οὖν αὐτῶν ποτέρου φίλος ἐστίν; Heindorf there cites *Euthyd.* 271 A ὁπότερον καὶ ἐρωτᾷς, ὦ Κρίτων; *Rep.* 348 B ὁποτέρως οὖν σοι...ἀρέσκει; Let it be assumed that the readings are sound in those places. Still, there is at least no similar instance of ὁποῖος: nor is ὁποῖον here the *first word* of a direct question.

The proposed emendations are all unsatisfactory. They are of three classes.

(1) Those which alter v. 2, leaving v. 3 untouched.—Bothe: ἆρ' οἶσθά τι Ζεύς.—Meineke: ἆρ' οἶσθα δὴ Ζεύς.

(2) Those which alter v. 3, leaving v. 2 untouched.—Dindorf: ἐλλεῖπον for ὁποῖον.—Paley: οὐκ ἔσθ' ὁποῖον οὐχὶ νῷν ζώσαιν τελεῖ (*Journ. Phil.* x. p. 16). He thinks that ἔτι was a gloss (due to the frequency of its combination elsewhere with ζῆν), and that, when ἔτι had crept into the text, οὐκ ἔσθ' was erroneously omitted.—Blaydes: ἢ ποῖον, or τὸ λοιπόν, for ὁποῖον.

(3) Those which change, or transpose, words in both verses.—Heimsoeth (*Krit. Stud.* I. 211): ἆρ' οἶσθά **πού τι τῶν ἀπ' Οἰδίπου κακῶν** | **ὁποῖον οὐ Ζεὺς νῷν ἔτι ζώσαιν τελεῖ;**—Nauck: ἆρ' οἶσθ' ὅ τι Ζεὺς

νῷν ἔτι ζώσαιν τελεῖ | ὁποῖον οὐχὶ τῶν ἀπ' Οἰδίπου κακῶν; As Moriz Schmidt says, this would naturally mean, 'Knowest thou what Zeus fulfils for us, which does not belong to the woes from Oedipus?'—Moriz Schmidt (1880): ἆρ' ἴσθ' ὅ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν—ἔοικεν οὐχὶ νῷν ἔτι ζώσαιν τελεῖν; He prefers ἴσθ' to οἶσθ' on the ground that, after the latter, ὅτι would naturally be taken as the conjunction. (But cp. Plat. *Theaet.* 197 D κατασκευάζομεν οὐκ οἶδ' ὅ τι πλάσμα.) The origin of ὁποῖον was, he supposes, a marginal gloss ὁποιονδήποτε, referring to κακῶν.—Semitelos compresses the two vv. into one: ἆρ' οἶσθ' ὅ τι Ζεὺς οὐχὶ νῷν ζώσαιν τελεῖ;

4 οὔτ' ἄτης ἄτερ. It is difficult to avoid the conclusion that we have to choose between two views. One is that the words ἄτης ἄτερ are sound, but that there has been some confusion of negatives. I shall return presently to this theory, which has lately been gaining ground in Germany. The other view is that the words ἄτης ἄτερ conceal a corruption, but that the process which led to it can no longer be traced.

It must never be forgotten—it is indeed the capital condition of sound criticism here—that οὔτ' ἄτης ἄτερ was already the traditional reading in the time of Didymus, *c.* 30 B.C.[1] The practice of writing explanations, 'glosses,' in the margin of MSS. was common in the later age to which our MSS. belong; but we are not entitled to suppose that it existed in the earlier Alexandrian age, from which the MSS. of 30 B.C. had come down. Therefore we cannot assume, as Porson did, that ἄτερ arose from a marginal gloss ἀτηρ', *i.e.* ἀτηρόν, representing the *sense* of some other word or phrase which originally stood in the text. Again: it is possible that ἄτης ἄτερ arose from a dittographia, ἄτης ἄτης, and that the word which originally followed ἄτης bore no likeness to ἄτερ. But this also would be a bold assumption. And, apart from such hypotheses, we can only be guided by the letters of οὔτ' ἄτης ἄτερ. No reading can claim to be more than a guess, unless it is such that a mis-writing of it might have generated those words.

This distinction between the clue of sense and the clue of writing at once sets aside a large number of conjectures. Among the rest, which suits the letters, not one, I think, suits the context. If, then, the words οὐκ ἄτης ἄτερ are corrupt, they probably arose by some accident, or series of accidents, of another kind than mere mis-writing. And if this is so, we may chance, indeed, to hit the truth by a conjecture; but we can no longer prove it.

The attempts to explain οὔτ' ἄτης ἄτερ *without* supposing a confusion of negatives have only a historical interest, and can be briefly dismissed. (1) Triclinius suggested two versions, both of which make ἄτερ an adverb, = χωρίς. (*a*) 'There is nothing painful, there is no excepted form of ἄτη (lit., nothing of ἄτη, apart),...that I have not seen'; *i.e.*, ἄτερ = ἄτερ ὄν. (*b*) 'Nothing painful, no sort of ἄτη, ἄτερ (ἐστί), *is apart*,' *i.e.*

[1] Schol. in L: Δίδυμος φησὶν ὅτι ἐν τούτοις τὸ ἄτης ἄτερ ἐναντίως συντέτακται τοῖς συμφραζομένοις· λέγει γὰρ οὕτως· οὐδὲν γάρ ἐστιν οὔτε ἀλγεινόν, οὔτε ἀτηρόν, οὔτε αἰσχρὸν ὃ οὐκ ἔχομεν ἡμεῖς. ἄτης ἄτερ δέ ἐστι τὸ ἀγαθόν.

'is absent.'—(2) Seidler: 'There is nothing painful, there is no shame or dishonour (such as can come) *without guilt*' (ἄτης ἄτερ), *i.e.*, 'no *unmerited* shame or dishonour.'—(3) Boeckh: 'There is nothing painful, nor—*leaving aside the curse upon our race* (ἄτης ἄτερ)—is there any shame or dishonour that I have not seen.' Thus the parenthesis, ἄτης ἄτερ, refers to the fatal deeds and woes of the Labdacidae, while αἰσχρόν and ἄτιμον refer to the dishonouring of Polyneices by Creon.—(4) A modification of the last view would give the parenthesis a more general sense; 'nor—*leaving aside the ruin of our fortunes*—is there any disgrace or dishonour.'

The theory that the poet himself was betrayed into an error by the accumulation of negatives deserves to be very carefully weighed. As a general rule, mistakes of the kind which people easily make in hurried or involved speaking have a somewhat larger scope in the ancient classical texts than in days when a writer's proof-sheets are revised for press,—with close criticism in prospect. Yet modern literature is by no means free from them; and, in particular, the multiplication of negatives has always been apt to cause irregularities,—even in short sentences. Abbott (*Shaksp. Grammar* § 405) quotes Ascham's *Schole-master*, 37, 'No sonne, were he never so olde of yeares, might not marry': Shaks. *C. of E.* 4. 2. 7, 'First he denied you had in him no right'; etc. Bellermann brings two German instances (both from good writers, and in short sentences): Lessing's *Emilia Galotti* II. 6: 'Wie wild er schon war, als er nur hörte, dass der Prinz dich *nicht ohne Missfallen* gesehen!' And in a letter from Schiller to Goethe (Nov. 23, 1795): 'Da man sich *nie bedacht* hat, die Meinung über meine Fehler zu *unterdrücken*.' It is true that, in these examples, the irregularity consists in having a negative too much, while in Sophocles we should have to suppose a negative too little. Still, since two negatives precede the first οὔτ', the origin of the error would be similar[1].

The simplest form of the confusion-theory is to suppose that Sophocles wrote οὐδὲν γὰρ οὔτ' ἀλγεινὸν οὔτ' ἄτης ἄτερ | οὔτ' αἰσχρὸν οὔτ' ἄτιμόν ἐσθ', κ.τ.λ., meaning, 'there is nothing either painful or *not* without ἄτη,' etc.,—instead of οὔτ' οὐκ ἄτης ἄτερ. Another form of it is that advocated by Hermann Schütz (*Sophokleische Studien*, 1886), pp. 6 ff., who would point thus: οὐδὲν γὰρ οὔτ' ἀλγεινὸν οὔτ' ἄτης ἄτερ· | οὔτ' αἰσχρὸν οὔτ' ἄτιμόν ἐσθ', etc. He understands: 'Nothing is not-painful or free from ἄτη.' Setting out, like Hermann, from the fact that οὐδὲν οὐκ ἀλγεινόν ἐστι means πάντα ἀλγεινά ἐστι, he supposes that the poet meant to say, οὐδὲν γὰρ οὐκ ἀλγεινὸν οὐδ' ἄτης ἄτερ ἐστί, but, wishing to co-ordinate the clauses, slid into the incorrect οὔτ' ...οὔτ'. That is, we have to suppose that οὔτ' ἀλγεινόν = οὔτ' οὐκ ἀλγεινόν. But I much prefer the simpler view first stated, for these reasons. (*a*) It is much easier to suppose that the influence of a *preceding* οὔτε should

[1] In Thuc. 7. 75 § 4 οὐκ ἄνευ ὀλίγων (ἐπιθειασμῶν) used to be explained as a like error, for οὐκ ἄνευ οὐκ ὀλίγων. But this seems impossible. Nor can ὀλίγων be explained (with Classen) as='in a faint voice.' Either ἄνευ or ὀλίγων (probably the latter) is corrupt.

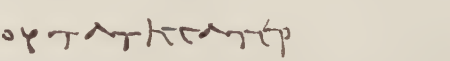
have caused a *second* οὔτε to be used instead of οὔτ' οὐκ, than it is to suppose that the first οὔτε should have been so used. (*b*) It seems clear that the words from οὐδὲν to ἄτιμόν ἐσθ' formed a single sentence. The sense is greatly weakened by having a point after ἄτερ. (*c*) In v. 5 we should then require οὐδ'...οὐδ', unless we assumed a further inaccuracy in the use of οὔτ'...οὔτ'.

The negatives will supply a solution of a different kind if, instead of supposing they were originally confused, we suppose that the *second* οὔτε has been corrupted, from οὐκ or from οὐδ'. With οὐκ ἄτης ἄτερ the sense would be, 'Nothing either painful—not without ἄτη—or shameful,' etc. The ἄλγος, or mental anguish, was not unattended by ἄτη, external calamity. With οὐδ' ἄτης, the only difference would be that the clause would then be linked to ἀλγεινόν: 'Nothing either painful (and not harmless), or shameful,' etc. Cp. *O. T.* 1282 στεναγμός, ἄτη, θάνατος, αἰσχύνη, κακῶν | ὅσ' ἐστὶ πάντων ὀνόματ', οὐδέν ἐστ' ἀπόν. The great attraction of this remedy is that it changes only one letter; the drawback is the somewhat forced sense.

We may now consider the conjectural emendations of ἄτης ἄτερ. Apart from the hypothesis of a marginal gloss or of a dittographia, the letters of ἄτης ἄτερ are our only safe guides. Mr E. Maunde Thompson has kindly given me the aid of his palaeographical learning and skill in an attempt to find some approximate limits for the corruption. We have to start from the fact that no variant seems to have been known in 30 B.C. About 230 B.C. Ptolemy Euergetes had acquired for Alexandria a standard text of the dramatists which had been written at Athens about 330 B.C.[1] If the words οὐκ ἄτης ἄτερ stood in the text of 330 B.C., inscriptions supply the only form of writing by which the possibilities of change can certainly be measured. But it is otherwise if the text of 330 B.C. had a different reading, and if οὐκ ἄτης ἄτερ arose after that text had been brought to Alexandria. The papyri of the Ptolemaic age give Greek writing of the 2nd century B.C. It is a beautiful linked handwriting, firm and yet easy,—quite unlike the formally carved letters on contemporary stone. Such a handwriting presupposes at least a century of development. We may therefore believe that the forms of letters in the papyri of 250 B.C. were essentially the same as in those of 150 B.C. Now, one trait of the Ptolemaic writing is the well-marked distinction between letters which rest on the line, and letters which go below it. Thus the tails of φ and ρ are long, so that there was small chance of any confusion between such letters and, for instance, θ and ο. Hence, if we suppose ἄτης ἄτερ to have been a Ptolemaic corruption from a Ptolemaic archetype, we must, at any rate, be reluctant to part with ρ: while, on the other, we must hesitate to introduce φ. The letter τ could have come from λ (written somewhat awry), or, more easily, from γ, or π. The form of the Ptolemaic ς was such that, if ἄτη had been written with a mere linking-stroke (–) after it, a careless scribe might have evolved ἄτης.

[1] See the Introduction to the Laurentian MS. of Sophocles, part II., pp. 13 f., where I have collected and examined the authorities.

A final **-ον** might have been represented by a contraction, or else lost by accident. Hence Ptolemaic writing would explain how ἄτης ἄτερ might have arisen (*e.g.*) from ἄτης πέρ(α), or ἄτην περῶν, or ἀλάστορον: but not from ἄτην φέρον, or ἄτην ἄγον, or ἀτηφόρον. It may be added that ε was usually large in proportion to ο, and that a confusion between them, though quite possible, is so far less probable. The subjoined transcript (made by Mr Thompson) shows how οὔτ' ἄτης ἄτερ would have appeared in a Ptolemaic MS. of *c.* 250 B.C.:



It must always be remembered that these data are relevant only if we suppose the corruption to have taken place at Alexandria later than about 250 B.C. They cannot be safely used if the Ptolemaic copies were merely repeating an older Attic blunder; for we do not know how far the Attic handwriting of the 4th cent. B.C. resembled the Ptolemaic.

I subjoin a classified list of the conjectures known to me.

1. Conjectures which retain οὔτ' ἄτης, but change ἄτερ.—Robinson Ellis (*Journ. Philol.* vol. XXI. p. 37): ἀτὰρ, = *sed vero*, 'nay,' with cumulative force.—Wecklein (*Ars Soph. em.* p. 70): πέρα.—London ed. of 1722: μέτα.—Porson: ἔχον.—Hermann: γέμον.—Sallier and Bothe: ἅπερ.—Bergk: ὅπερ (omitting verse 5).—In the *Journal of Education* (May 1, 1888) Prof. L. Campbell remarked that I have made 'no reference to one [view], which, but for the abrupt transitions which it involves, would be at least plausible,—supposing vv. 4—6 to be an apostrophe to the shade of Œdipus, and reading οὔτ' ἄτης, πάτερ.' It had escaped the memory of my friendly critic that it was I myself who suggested this emendation, in a letter written to him in the spring (I think) of 1886. I mentioned it also to Mr E. M. Thompson; but I did not care to print it in my first edition: and I record it now, only to show that it was not overlooked.—The conjecture of Buchholz, given below (under '5.'), was not then known to me.

2. Conjectures which keep ἄτερ, but change ἄτης.—Koraes: ἄγης [what is ἄγης ἄτερ is ἄζηλον].—Ast: ἄκους.

3. Changes of ἄτης ἄτερ into two other words.—Brunck: ἄτην φέρον or ἀτηρὸν αὖ.—Donaldson: ἄτην ἄγον.—Musgrave: ἄτῃ σαγέν ('loaded with calamity').—Semitelos: ἀτήρ' ἄπερ.—Blaydes: ἀτηρὸν οὔτ'.—Pallis: ἄγαν βαρύ.—Hartung: ἀτηρὸν ὦδ'.

4. Changes of ἄτης ἄτερ into one word.—Johnson: ἀάατον ('noxium').—Brunck: ἀτήριον [implying ἀτήρ, from ἄω, contracted for ἀάω, as λυτήριος implies λυτήρ].—Dindorf: ἀτήσιμος [as if formed, through ἄτησις, from ἀτάομαι].—Pallis: ὑπερβαρές.—Blaydes:—ἀτηφόρον, ὀλέθριον, or δύσφορον, or δυσχερές.—ἀλάστορον had occurred to me, but it seems impossible that it should have been used as = ἄλαστον. Cp. on. v. 974.

5. Conjectures which change both οὔτ' and ἄτης ἄτερ.—Buchholz: οἰὸς ἄτλης, πάτερ.—Moriz Schmidt: ἔσθ' ὁποιονοῦν.

23 ff. 23 Ἐτεοκλέα μέν, ὡς λέγουσι, σὺν δίκῃ
24 χρησθεὶς δικαίᾳ καὶ νόμῳ κατὰ χθονὸς
25 ἔκρυψε τοῖς ἔνερθεν ἔντιμον νεκροῖς.

The attempts to correct this passage have been of two classes: I. those which disturb the present number of verses: II. those which are confined to verbal emendation.

I. 1. Wunder, whom several editors have followed, rejected verse 24. Such a theory fails to explain the origin of that verse. And the result is intrinsically bad. The honours paid to Eteocles are then dismissed too curtly. It is indispensable to the coming contrast that they should be described with some emphasis.

2. The latter objection applies equally to compressions of vv. 23, 24 into a single verse. This verse has been variously shaped. A. Jacob proposed Ἐτεοκλέα μὲν σὺν δίκῃ κατὰ χθονός. Instead of σὺν δίκῃ, Kayser suggests ὡς νόμος, Dindorf ὡς λόγος, Schneidewin ᾗ (or ἢ) δίκῃ, and Kolster (*Philol.* v. 223) ὡς νόμῳ. Pallis gives Ἐτεοκλέα μὲν σὺν δίκῃ τε καὶ νόμῳ.

3. F. Kern supposes the loss of one or more verses after v. 23. This, of course, opens indefinite possibilities as to the origin of χρησθεὶς δικαίᾳ in 24.

II. 1. Among the merely verbal emendations, the simplest are those which change only χρησθείς.—For this word, Moriz Seyffert proposed χρηστός.—F. W. Schmidt, χρηστοῖς [adopted by Bellermann, as meaning, 'just, *in the sight of the good*'; and by Wecklein, as 'meet *for patriots*'].—Nauck, κρίσει.

2. Changes of χρησθεὶς δικαίᾳ.—Wiesler proposed χρηστὸς δίκαια, with a comma after δίκῃ, so that δίκαια should be in appos. with the sentence.—Hermann Schütz (*Jahr. f. kl. Philol.*, 1876, p. 176) proposed χρῆσθαι δικαιῶν. In the note on 23 f. I suggest that this emendation would be improved by the further change of καὶ νόμῳ into τῷ νόμῳ. In his *Sophokleische Studien* (Gotha, 1886), p. 11, I find that Schütz himself now proposes this improvement. [Engelmann would read νῦν (for σὺν) δίκῃ | χρῆσθαι δικαιῶν καὶ νόμῳ.]—John W. Donaldson, in his ed. (1848), first conjectured προσθεὶς δίκαια, which he placed in the text. The same emendation was afterwards made by Jul. Held (*Observv.* p. 3, Schweidnitz, 1854).—Wecklein (*Ars Soph. em.* p. 107) proposes μνησθεὶς δίκης δὴ (or δικαίων).

3. A few emendations are of larger scope.—Moriz Schmidt:—Ἐτεοκλέα μέν,—πιστός, ὡς λέγει, δίκης | κρίσει δικαίᾳ κἀννόμῳ,—κατὰ χθονὸς | ἔκρυψε etc.—Semitelos: Ἐτεοκλέα μέν, ὡς λέγουσιν, ἔνδικον | κρίνας, δικαίῳ καὶ νόμῳ κατὰ χθονὸς | ἔκρυψε.

After my commentary on vv. 23 f. had been printed, I discovered that the conjecture σὺν δίκης | χρήσει had been made before,—viz., by Gerh. Heinrich Müller, in his *Emendationes et interpretationes Sophocleae* (Berlin, 1878), p. 51; and that Madvig had thought of σὺν

τύχης (for δίκης) χρήσει. In one respect, however, I have not been anticipated,—viz., in the statement of the considerations by which the emendation was suggested to me, and by which it may be defended. Even if it should find little acceptance, still many students will probably feel that this is a case where we have to choose between gentle remedies,—among which σὺν δίκης χρήσει may ask a hearing,—and violent remedies which part company with the tradition. It may well be, of course, that the fault really lies deeper—and beyond discovery now.

110 ff. Some edd. change γᾷ (110), γᾶν, ὑπερέπτα (113) to the forms in η, because no other Doric forms occur in these anapaests. Anapaests held an intermediate place between dialogue and lyrics proper. According to the context in which they occur, they are sometimes more nearly akin to the former, and sometimes to the latter. Now, in the lyrics of Attic Tragedy the Doric α was a conventional mark of lyric style. The question of retaining it in any given set of anapaests must therefore be governed by the consideration just stated, and cannot be settled by an inflexible rule. In this passage the anapaests are essentially part of the choral song; and the Doric forms γᾷ, γᾶν, ὑπερέπτα, are therefore appropriate. They serve to maintain the continuity of lyric character. It is otherwise with the anapaests spoken by the Chorus just after the third stasimon (801—805), and in the following kommos (815—822). There, it is evident that the anapaests have the tone of dialogue rather than of lyrics; they are intended to afford a relief, or a contrast, to the lyrics before and after them. (Cp. n. on 804 f.) In them, accordingly, it seems clearly best to write παγκοίτην (804), and θνητῶν Ἀΐδην (822). Some cases occur elsewhere which are on the border-line; but, as a general rule, it is not difficult to decide. The MSS. almost invariably give the Doric forms in anapaests, which the transcribers regarded as following ordinary lyric usage.

138 ff.

εἶχε δ' ἄλλᾳ τὰ μέν, |
ἄλλα δ' ἐπ' ἄλλοις, κ.τ.λ.

This, Erfurdt's reading, is a very gentle correction of L's εἶχε δ' ἄλλᾳ τὰ μὲν ἄλλᾳ τὰ δ' ἐπ' ἄλλοις, and has the peculiar merit of suggesting how the vulgate arose,—viz., by a confusion between ἄλλᾳ, ἄλλα on the one hand, and between τὰ μέν, τὰ δέ on the other. Dindorf's objection to the short μέν at the end of the verse is obviated by the pause (cp. on 1276). And, since the immediately preceding words, βακχεύων κ.τ.λ., have indicated the threats of Capaneus, the reference in τὰ μέν is perfectly clear. The irony of εἶχε δ' ἄλλᾳ is also tragic. It is surprising, then, that Erfurdt's correction has not found more general acceptance.

The other emendations fall under three heads. (1) Those which keep at least one ἄλλᾳ.—Hermann: εἶχε δ' ἄλλᾳ μὲν ἄλλ|ᾳ· τὰ δ' ἐπ' ἄλλοις.—Emperius: εἶχε δ' ἄλλᾳ μὲν ἄλλ', | ἄλλα δ' ἐπ' ἄλλοις.—

Wecklein: εἶχε δ' ἄλλᾳ τὰ τοῦδ', | ἄλλα δ' ἐκ' ἄλλοις. [So in ed. 1874: formerly εἶχε δ' ἄλλᾳ τάδ' ἆρ', *Ars Soph. em.* p. 12.]—Hense: εἶχε δ' ἄλλᾳ τάλαντ'· | ἄλλα δ' ἐπ' ἄλλοις.—Musgrave: εἶχε δ' ἄλλᾳ τὰ δείν'· | ἆθλα δ' ἐπ' ἄθλοις.—G. Wolff: εἶχε δ' ἄλλᾳ τὰ Διός· | ἄλλα δ' ἐπ' ἄλλοις. (2) Those which change **ἄλλᾳ** into another part of **ἄλλος**.—Seyffert: εἶχε δ' ἄλλος τὰ μέν· | ἄλλα δ' etc.—Semitelos: εἶχε δ' ἄλλους δέος· | ἄλλα δ' ἐπ' ἄλλοις. (3) Those which change **ἄλλᾳ** into some other word or words.—Blaydes: εἶχε ταύτᾳ τὰ μέν, | ἄλλα δ' ἐπ' ἄλλοις.—Gleditsch: εἶλε τόνδ' ἅδε μοῖρ'· | ἄλλα δ' etc.—Kayser: ἔσχε δ' Ἅιδα λαχάν· | ἄλλα δ' etc. [Nearer to the letters than either of these would be εἶχε δ' ἅδ' αἰσά νιν,—the pause excusing the short *νιν*, as it excuses *μέν*.]

155 ff. The traditional text has:

155 ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας
156 Κρέων ὁ Μενοικέως νεοχμὸς
157 νεαραῖσι θεῶν ἐπὶ συντυχίαις
158 χωρεῖ· τίνα δὴ μῆτιν ἐρέσσων
159 ὅτι σύγκλητον τήνδε γερόντων
160 προὔθετο λέσχην
161 κοινῷ κηρύγματι πέμψας;

Verse 156, now a tripody, must be either shortened to a monometer, or lengthened to a dimeter. Taking the first alternative, Dindorf omits *νεοχμός*, while Hartung omits Μενοικέως, reading Κρέων ὁ νεοχμὸς νεαραῖσι θεῶν|. Bergk would omit Κρέων ὁ Μενοικέως and also *θεῶν*, reading (with νεοχμοῖς for νεαραῖσι) νεοχμὸς νεοχμοῖς ἐπὶ συντυχίαις. But it seems far more probable that the verse should be lengthened to a dimeter, by supplying one anapaest or its equivalent (see comment. on 155 ff.).

When this has been done, one difference still remains between this system of anapaests and that in vv. 141—147; viz., that the monometer, v. 160, answers to a dimeter, v. 146. Such a discrepancy seems to have been permissible. There is no ground for thinking that the correspondence between anapaestic systems was necessarily of the same precision as that between lyric strophes, while there is some evidence the other way. Thus the anapaestic system in 110—116 is, according to the most probable text, shorter by a monometer than that in 127—133. This small difference of detail was quite compatible with a general regularity of effect in such systems (cp. note on vv. 100—161, p. 27).

Many critics, however, have required a rigidly complete correspondence with 141—147. They have therefore supplied the metrical equivalent of three anapaests. The supplements are shown by brackets. (1) Erfurdt: [τῆσδ' ἄρτι] Κρέων ὁ Μενοικέως [παῖς | φανθεὶς] νεοχμὸς νεαραῖσι θεῶν.—(2) Hermann: [ὃς τῆσδε] Κρέων [παῖς] ὁ Μενοικέως | [νεοχμῶς] νεοχμὸς νεαραῖσι θεῶν.—(3) Boeckh: Κρέων ὁ Μενοικέως, [νέον εἰληχὼς | ἀρχήν,] νεοχμὸς νεαραῖσι θεῶν.—(4) Wolff: Κρέων ὁ Μενοικέως, νεοχμὸς [νεοχμῶς | ταγὸς ταχθείς,] νεαραῖσι θεῶν.—(5) Wecklein: Κρέων ὁ Μενοικέως [οἴκων ἔξω | ταγὸς] νεοχμὸς νεαραῖσι θεῶν.—Moriz Schmidt and Herm. Schütz take a like view, but leave a lacuna.

292 **λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.** The following are the passages in which Eustathius refers to this verse. On *Il.* 10. 573: παρὰ Σοφοκλεῖ τὸ ὑπὸ ζυγῷ νῶτον εὐλόφως φέρειν. On *Od.* 5. 285: τῷ Σοφοκλεῖ ἐν τῷ κάρα σείοντες οὐδ' ὑπὸ ζυγῷ νῶτον **εὐλόφως** εἶχον. Cp. also on *Od.* 10. 169 ὁ τραγικὸς Οἰδίπους (an oversight for Κρέων) φησὶ τῶν τινας πολιτῶν μὴ ἐθέλειν ὑπὸ ζυγῷ νῶτον εὐλόφως φέρειν. On *Il.* 23. 508 νῶτος εὔλοφος παρὰ Σοφοκλεῖ. The very way in which these references are made suffices to show how preposterous it is to re-write the verse in accordance with them. G. Wolff has brought together a number of instances in which Eustathius has made similar slips. For example:—(1) *El.* 66 δεδορκότ' ἐχθροῖς ἄστρον ὡς λάμψειν ἔτι, cited on *Il.* 2. 135 δεδορκὼς ἄστρον ὡς λάμψειν: (2) *O. T.* 161 κυκλόεντ' ἀγορᾶς θρόνον εὐκλέα, cited on *Il.* 24. 1 Σοφοκλῆς που κυκλόεντα θῶκον ἀγορᾶς εὐκλεῆ: (3) *ib.* 1035 δεινόν γ' ὄνειδος, cited on *Il.* 17. 105 καλόν γ' ὄνειδος: (4) *Ai.* 445 φωτί, cited on *Il.* 6. 367 ἀνδρί: (5) *ib.* 1219 ἄκραν, cited on *Il.* 6. 397 ἱερήν. Such instances, which could easily be multiplied, detract nothing from the merit of Eustathius in his proper field; they merely show that his incidental literary references were usually made from memory, and that his memory was not infallible. We cannot treat his quotations as if they possessed a critical value for the texts of authors to whom he casually alludes. So much is equally true of Aristotle.

318 L here has τί δαὶ ῥυθμίζεις. **δαί**, a colloquial form of δή, is not read in any other passage of Soph., but is supported by L in Aesch. *P. V.* 933 (where τί δ' ἄν should be read), and *Cho.* 900 (where Porson rightly gave ποῦ δή). As Ar. and Plato show, **δαί** was commonly used in short phrases expressing surprise, like τί δαί; πῶς δαί; τί δαὶ λέγεις; etc. In this verse **δαί** is clearly unsuitable, while on the other hand **δέ** constantly follows τί in such questions. The Triclinian gloss, διὰ τὸ μέτρον, suggests that δέ was changed to δαί by a corrector who did not know that δέ could be long before ῥ. In Plat. *Gorg.* 474 c where τί **δὲ** δὴ αἴσχιον is right, some MSS. have τί **δαὶ** δή: and in many other places δαί seems to have supplanted δέ or δή. (In Ar. *Ach.* 912, however, the metre permits δαί, which some edd. have changed to δέ.) Porson on Eur. *Med.* 1008 says, 'assentior Brunckio δαί e tragicis eximenti'; but the case of Eur. is different from that of Aesch. or of Soph. Thus in *Ion* 275 (τί δαὶ τόδ';) it is quite possible that the colloquial style of the passage should have led Euripides to prefer **δαί**. Each passage in which the MSS. ascribe δαί to him should be tested by our sense of the degree in which, there, he meant to reproduce the language of every-day life.

340 Here, as in 509, I have preferred the spelling **ἴλλω** to **εἴλλω**, though without regarding it as certain. Cobet (*Var. Lect.* 361) pronounces confidently for ἴλλω, though without convincing reasons. The fact is that the MS. evidence is small in amount and doubtful in quality; and there is no epigraphic evidence. In Eur. fr. 544, οὐρὰν δ' **ὑπίλασ'**, the MSS. of Athen. 701 B give **ὑπήλασ'** or **ὑπήκας**: those of Aelian *De Nat. An.* 12. 7 give **ὑπήλλασ'** or **ὑπίλλασ'**. Erotianus (gloss. Hippocr.

p. 378) gives *ὑπείλλει*. See Nauck, *Fragm. Trag.* p. 420; and cp. Schweighäuser on Athen. *l. c.* (vol. 8, p. 366). In Plat. *Tim.* 40 B *εἰλλομένην* and *ἰλλομένην* are among the various readings of the MSS. (others being these same forms aspirated, and *εἰλομένην*, *εἰλουμένην*, *εἰλουμένην*): so, again, *ib.* 76 B, 86 E. In Arist. *De Cael.* 2. 13 the Berlin editors (p. 293 *b* 31) give *ἴλλεσθαι*, as also *ib.* 14 (p. 296 *b* 26), noting *εἰλεῖσθαι* as a *v. l.* in the first passage, and *εἰλεῖσθαι* in the second. Here, the corruption in L, *ἀποτρύετ' ἀπλομένων*, arose from ΑΠΟΤΡΥΕΤΑΙΙΛΟΜΕΝΟΝ (*ἀποτρύεται ἰλομένων*), Π having been substituted for the doubled iota, ΙΙ. This passage, then, must be added to the testimony for *ἴλλω versus εἴλλω*. So, too, must *ἐπίλλουσιν* (L) and *ὑπίλλουσι* (A, with other MSS.), in 509. In Ar. *Nub.* 762, where most MSS. have *εἴλλε*, the Ravenna has *ἴλλε*. This last seems the most significant of all the facts which can be gathered from the MSS. That is, there is no testimony for *εἴλλε* which can fairly be set against this. There is no instance in which *εἴλλε* is supported by a manuscript excelling the other MSS. of the same author as much as the Ravenna excels the other MSS. of Aristophanes. I cannot, therefore, concur with Dr Rutherford (who does not notice *Ant.* 340 and 509, or Arist. *De Caelo* 2. 13) in thinking that 'the evidence for the spelling *εἴλλω* is...much greater than that for *ἴλλω*' (*New Phryn.*, p. 90). I should rather have thought that the MS. evidence, so far as it goes, is slightly in favour of *ἴλλω*. It is true that our MSS. sometimes wrongly changed *ει* to *ι*, as in *ἔτισα* for *ἔτεισα*: but, in regard to *ἴλλω*, we have to consider whether the doubling of *λ* might not have induced a weakening of the initial diphthong into *ι*.

350 f. *λασιαύχενά θ' ἵππον ἕξεται ἀμ|φίλοφον ζυγόν* L.—The emendations may be divided into two classes.

I. The following retain *ἀμφίλοφον ζυγόν*, either as acc. or nom.

(i) Brunck: *ὑπάξεται* for *ἕξεται*. This would be the simplest remedy. But the future tense is impossible. In this context, nothing but a present tense would be endurable. The gnomic aor. *ὑπήγαγεν* (Blaydes) must also, therefore, be rejected. It is, indeed, too far from the letters to be probable. (ii) Gustav Jacob: *ὁπλίζεται* ('Man fits the horse with a yoke'). This is now received by Bellermann, who formerly proposed *ἐθίζεται* (also with double acc.). He compares *ἀμφιέννυμί τινά τι*, etc. (iii) Dindorf: *ἀέξεται*, 'ut iugum equos *ἀέξεσθαι* dicatur, qui iugo adhibito dociliores et sollertiores redduntur' (*i.e.*, the yoke 'improves' the horse!)—(iv) G. Wolff: *ἕσας ἄγει* ('having put the yoke on the horse, he leads him').—(v) Campbell: *ὑφέλκεται*.—(vi) Blaydes, in his text, *ὀχμάζει ὑπ'*.

II. In the following, *ἀμφίλοφον ζυγόν* is modified.—(i) Schöne and Franz, *ὀχμάζεται ἀμφὶ λόφον ζυγῷ* (so Wecklein), or *ζυγῶν* (so Donaldson). Receiving *ὀχμάζεται*, (ii) Schneidewin, *ἀμφιλοφῶν ζυγόν*, (iii) Kayser, *ἀμφιλόφῳ ζυγῷ*, (iv) Blaydes, *inter alia*, *ἀμφιβαλὼν ζυγόν*.—(v) Schütz, *ἐφέζεται ἀμφὶ λόφον ζυγῶν*.—(vi) Seyffert, *ἀνάσσεται ἀμφιλόφῳ*

ζυγῷ.—(vii) Semitelos, κρατεῖ δὲ μηχαναῖς ἀγραύλους | θῆρας ὀρεσσιβάτας, λασιαύχενά θ' | ἵππον, ὃν ἑξετέ' ἀμφὶ λόφον ζυγοῖ.—(viii) Pallis, λασιαύχενόν θ' | ἵππον ζεύξατ' ἐν ἀμφιλόφῳ ζυγῷ.

466 f. L gives εἰ τὸν ἐξ ἐμῆς | μητρὸς θανόντ' ἄθαπτον ηἰσχόμην νέκυν. The later MSS. have ηἰσχόμην (ᾐσχόμην), ἠνσχόμην, ᾐσχόμην, ἰσχόμην, ἠνεσχόμην, or ἠνειχόμην. Leaving aside the mere corruptions, ηἰσχόμην and ᾐσχόμην, we see that the other MS. readings represent two different kinds of endeavour to amend the passage. One was ἰσχόμην: along with which we might have expected to find ἐσχόμην: and, in fact, ἐσχόμην and ᾐσχόμην were the readings known to Eustathius (p. 529. 20, on *Il.* 5. 120). The other assumed the aor. or imperf., of ἀνέχομαι, contracted or uncontracted.

Hermann, who thought ἰσχόμην defensible ('non spernendum'), adopted ἐσχόμην. He took it, seemingly, in the sense of ἠνεσχόμην. This, as all would now admit, is impossible. Brunck adopted the portentous ἠνεχόμην from Pierson. Dindorf defends ἠνσχόμην as = ἠνεσχόμην: but see comment. Most of the other emendations assume either (1) ἠνεσχόμην, or (2) ἀνεσχόμην.

(1) Blaydes: μητρὸς θανόντ' ἄθαπτον ὄντ' ἠνεσχόμην.—Nauck: παρ' οὐδέν· ἀλλ' ἄθαπτον εἰ τὸν ἐξ ἐμῆς | μητρὸς πατρός τε τὸν θανόντ' ἠνεσχόμην.—Tournier: παρ' οὐδέν· ἄλγος δ' ἦν ἄν, εἰ τὸν ἐξ ἐμῆς | μητρὸς πατρός τε μὴ ταφέντ' ἠνεσχόμην.—Pallis, more boldly still, assumes the double compound: εἰ τὸν ἐξ ἐμῆς | μητρὸς φανέντ' (or τραφέντ') ἄθαπτον ἐξηνεσχόμην.

(2) G Wolff: εἰ τὸν ἐξ ἐμῆς | μητρός θ' ἑνός τ' ἄταφον ἀνεσχόμην νέκυν.—Seyffert: εἰ τὸν ἐξ ὁμῆς | μητρὸς θανόντ' ἄταφον ἀνεσχόμην νέκυν.—Moriz Schmidt: παρ' οὐδέν· ἀλλ' ἄλγιστ' ἄν, εἰ τὸν ἐξ ἐμῆς | ταφέντ' ἄθαπτον ὧδ' ἀνεσχόμην νέκυν (understanding χειρός with ἐμῆς).

Any reader who will consider these conjectures will find, I think, that they justify the remarks made in my note on this passage.

578 f. ἐκ δὲ τοῦδε χρὴ | γυναῖκας εἶναι τάσδε.—The following emendations have been proposed. (1) Dindorf: εὖ δὲ τάσδε χρὴ | γυναῖκας ἶλαι μηδ' ἀνειμένας ἐᾶν. So Meineke, but with εἶρξαι instead of ἶλαι. Herwerden (*Obs. cr. in fragm. Com.* p. 134) improves this to εἶρξαι. And Nauck accordingly gives εὖ δὲ τάσδε χρὴ | γυναῖκας εἶρξαι μηδ' ἀνειμένας ἐᾶν. He would prefer, however, to place ἐᾶν *before* ἀνειμ., with Madvig (*Adv.* 1. 216). (2) Bergk adopts the insertion of ἐᾶν and the omission of τάσδε in 579, but would refrain from further change: ἐκ δὲ τοῦδε χρὴ | γυναῖκας εἶναι μηδ' ἐᾶν ἀνειμένας. The change of subject for the infinitives would, however, be very harsh. (3) Seyffert: εὖ δετὰς δὲ χρὴ | γυναῖκας εἶναι τάσδε μηδ' ἀνειμένας. Engelmann substituted ἐκδετὰς for εὖ δετάς. This is one of those conjectures which are taking at first sight, but which reflection condemns. δετός occurs only in the subst. δετή, a faggot. Nor were the royal maidens to be put in bonds; they were merely to be detained in the house.

601 f. **κατ' αὖ νιν...ἀμᾷ κόνις.** The primary sense of *ἀμᾶν* was probably 'gather': the special sense 'cut,' 'mow,' was derived from the gathering of crops. The passages in which the verb occurs are of three classes. (1) Those which refer to reaping or mowing, and which therefore throw no light on the question whether 'gather' or 'cut' was the original notion. (2) Those which require the sense 'gather': as *Il.* 24. 165 (*κόπρον*) *καταμήσατο χερσὶν ἑῇσιν*, 'heaped it up' on himself: imitated by Josephus, *Bell. Iud.* 2. 21. 3 *καταμώμενοι τῆς κεφαλῆς κόνιν*. *Od.* 5. 482 *εὐνὴν ἐπαμήσατο*, 'heaped up a couch': *ib.* 9. 247 (*γάλα*) *ἐν ταλάροισιν ἀμησάμενος*, 'having collected.' (3) Those which require the sense, 'cut': as *Il.* 3. 359 (and 7. 253) *διάμησε χιτῶνα*. *Od.* 21. 300 *ἀπ' οὔατα... | ῥῖνάς τ' ἀμήσαντες*.

If, however, the MS. **κόνις** is retained in v. 602, the fact that **καταμᾷ** originally meant 'gathers in,' and only secondarily 'cuts down,' will not help to obviate the confusion of metaphor; for the metaphor is still borrowed from the gathering of the harvest.

Some critics have proposed to translate **καταμᾷ** 'covers.' Now, the version 'covers' would be suitable only if the *φοινία θεῶν τῶν νερτέρων κόνις* were the dust of the grave which is to hide Antigone: whereas it surely means the dust, due to the *νέρτεροι*, which she sprinkled on her brother's gory corpse. But how could **καταμᾷ** mean 'covers'? Prof. Lewis Campbell says:—'As *καταμᾶσθαι κόνιν* is 'To cover oneself with dust,' so, by a poetical inversion, the dust may be said *καταμᾶν*, 'To cover,' or 'Sweep out of sight.'' But *καταμᾶσθαι κόνιν* derives the sense, 'to cover oneself with dust,' only through its literal sense of 'heaping up dust for (or on) oneself.' Does, then, 'poetical inversion' allow us to say, *κόνις καταμᾷ με*, when we mean, *καταμῶμαι κόνιν*? On this point I can only repeat what I said in my first edition (commentary on vv. 601 f.);—''Poetical inversion' has its limits. 'He pulls down a pail of water upon himself.' This operation would not be correctly described by saying, 'the pail of water pulls him down.''

In the *Journal of Education* (May 1, 1888) Prof. Campbell suggests, however, another explanation, different from the 'poetical inversion'; viz., that *ἀμάω* may be 'a homonym with more than one meaning.' That is, besides the rt. *ἀμα*, 'gather,' there may have been another *ἀμα*, meaning 'cover.' To this we can only reply that the sense 'gather' (with its derivative 'cut,' 'mow') suffices everywhere else, and that this one passage seems inadequate ground for assuming another root with a different sense. As to the Homeric *ᾰ* in the act. *ἀμάω*, Dr Leaf (on *Il.* 18. 34) has pointed out that it occurs only under ictus, and therefore lends no support to the hypothesis of two distinct verbs.

With regard to the usage of the word **κοπίς**, a few words may be added in supplement to the commentary. (1) Ar. fr. 184, *κοπίδι τῶν μαγειρικῶν*, is enough to indicate that, if the kitchen use of the implement was the most familiar to Athenians, other kinds of *κοπίς* were also known to them. (2) The military *κοπίς*, as used by some orientals, occurs in Xen. *Cyr.* 2. 1. 9, where Cyrus describes the ordinary equipment of the Persian nobles called *ὁμότιμοι* as *θώραξ,...γέρρον...*

κοπὶς δὲ ἡ σάγαρις εἰς τὴν δεξιάν. Again, in *Cyr.* 6. 2. 10, the Asiatic troops of Cyrus are armed with ἀσπίς, δόρυ, and κοπίς. That the blade of the κοπίς was of a curved form is shown by its being distinguished from the Dorian σφαγίς, of which the blade was straight: cp. Eur. *El.* 811, 837. It is unknown whether the military κοπίς was a small curved sword, like a scimitar, or a curved blade on a long handle, like a 'bill.' At any rate the fact that it was current in Attic prose as the name of a warlike weapon tends to show that, for Attic ears, it cannot have been a word of such homely sound as 'chopper'; and Euripides, at least, did not think it out of keeping with the tone of a tragic ῥῆσις. (3) The image of Death thus armed might be illustrated by Eur. *Or.* 1398 ὅταν αἷμα χυθῇ κατὰ γᾶν ξίφεσιν | σιδαρέοισιν Ἅιδα. Eur. fr. 757 βίον θερίζειν ὥστε κάρπιμον στάχυν. Apoll. Rh. 3. 1186 Ἄρεος ἀμώοντος. Hor. *Ep.* 2. 2. 178 *metit Orcus* | *grandia cum parvis.*

606 f. L has ὁ παντογήρως | οὔτ' ἀκάματοι θεῶν. These words answer metrically to 617 f. -νόων ἐρώτων | εἰδότι δ' οὐδὲν ἕρπει. The conjectures have followed one of two courses, according as παντογήρως is (1) retained, or replaced by a metrical equivalent: (2) replaced by – ∪ –, while οὔτ' is brought back from v. 607.

(1) Hermann: ὁ παντογήρως | οὔτε θεῶν ἄκμητοι. [He afterwards preferred, ἀκάματοι θεῶν οὐ.] The Doric ἄκματοι should, however, be written. Schneidewin conjectured οὔτ' ἐτέων ἄκματοι.—Heath and Brunck had proposed a simple transposition (with οὐδέ), οὐδὲ θεῶν ἀκάματοι. But ἄκματοι is metrically better, and would most easily have arisen from ἀκάματοι. For the form, cp. *Hom. hymn. Ap.* 520, ἄκμητοι δὲ λόφον προσέβαν ποσίν. It is unnecessary, then, to write οὔτε θεῶν ἀκμῆτες, with Blaydes.—Dindorf: ὁ παντογήρως | οὔτ' ἄκοποι θεῶν νιν.—Neue, whom Hartung follows: ὁ παντογήρως | ἀκάματοί τε θεῶν οὐ.—Nauck (omitting θεῶν): ὁ παντογήρως | οὔτ' ἀκάμαντες.

(2) Donaldson: ὁ παγκρατὴς οὔτ' | ἀκάματοι θέοντες. So Wolff, but with ὁ πανταγρεύς.—Wecklein desires a verb in the place of θεῶν: as ὁ πάντ' ἀγρῶν, οὔτ' | ἀκάματοι φθίνουσιν. He also thought of φθεροῦσιν. Mekler prefers σκεδῶσιν.

613 f. The MSS. give οὐδὲν ἕρπει | θνατῶν βιότῳ πάμπολις ἐκτὸς ἄτας. On πάμπολις the Schol. has, ὁ κατὰ πᾶσαν πόλιν ἕρπων νόμος, ὅ ἐστι, πάντες ἄνθρωποι. Triclinius took the sense to be: 'the law never (οὐδέν as adv.) comes (= is never applicable to) the life of men, in any of their cities, without ἄτη': *i.e.*, when any mortal thinks to rival the sovereignty of Zeus, he incurs ἄτη. This interpretation, which tortures the language without fitting the context, requires no refutation. Boeckh reads ἕρπων. Receiving this, Prof. Campbell explains:—'This principle (the sovereignty of Zeus) will last the coming time, and the time to come, as well as the time past, never swerving, as it moves onward, from calamity to the life of mortals in all their cities.' Are we, then, to understand that the attitude of mortals towards the sovereignty of Zeus has been, and

will be, *everywhere and always*, such as to bring down divine wrath? There are other difficulties; but this suffices.

Wecklein, adopting Heath's πάμπολύ γ' in his text, conjectures πλημμελές (*Ars Soph. em.* p. 47), which D'Ooge receives. It means 'nothing wrong,' *i.e.*, nothing out of harmony with the sovereignty of Zeus. But πάμπολύ γ' is far better in this general maxim, and is also far nearer to the letters.—Hartung, admitting Lange's παντελές, reads οὐδέν' ἕρπειν | θνατῶν βίοτον παντελὲς ἐκτὸς ἄτας, 'that no mortal life performs its course to the end (παντελὲς adv.) without ἄτη.'—Schneidewin sought a similar sense by reading οὐδὲν ἕρπει | θνατῶν βίοτον τὸν πολὺν ἐκτὸς ἄτας, *i.e.*, 'no mortal (οὐδὲν = οὐδεὶς) goes through the greater part of life without ἄτη.' Pallis: οὐδέν' ἕρπειν | θνατῶν βιότου πρὸς τέλος ἐκτὸς ἄτας.—Bergk invented a form παμπᾰδίς as = παμπήδην ('altogether').

619 προσαύσῃ. The following are the principal pieces of evidence for an αὔω = αἴρω. (1) Alcman fr. 94 τὰν Μῶσαν καταύσεις. Eustathius explains this by ἀφανίσεις: cp. Ar. *Nub.* 972 τὰς Μούσας ἀφανίζων. (2) Hesychius: καταῦσαι· καταυλῆσαι [καταντλῆσαι Lobeck], καταδῦσαι. (3) Pollux 6. 88 ἐξαῦσαι τὸ ἐξελεῖν. (4) *Etym. M.* p. 346. 58 gives ἐξαυστήρ as 'a flesh-hook,' for taking meat out of the pot (= κρέαγρα). Lobeck (on *Ai.* 805, p. 296 f., 3rd ed.) would add the *v. l.* προσάρῃ [and προσαίρῃ] here, regarding them as glosses on the true sense of προσαύσῃ. But it is surely far more probable that προσάρῃ and προσαίρῃ were merely conjectures, (generated, probably, by a corruption,) which sought to give a clear and simple word, suited to the context. And, on the other hand, two things are certain,—viz., that προσαύω could mean to 'burn against,' and that such a sense is specially fitting here. It may be granted that there was an αὔω = αἴρω, but there is no proof that an Attic writer would have used αὔω, or any compound of it, in that sense. And there is one piece of evidence the other way. Pollux (see above) quotes ἐξαῦσαι as = 'to take out,' from αὔω = αἴρω: yet it is known that an Attic writer used ἐξαῦσαι as = 'to roast,' from αὔω 'to kindle': Plat. com. Ἑορταί fr. 9 τὸ δὲ ὀπτῆσαι ἐξαῦσαι (*ap.* Eustath. p. 1547. 48, on *Od.* 5. 490, αὗοι).

622 The Greek verses given in the note, ὅταν δ' ὁ δαίμων, κ.τ.λ., were probably the original of 'Quem Iuppiter vult perdere, dementat prius.' They are cited, with this Latin verse added in brackets, by James Duport (Regius Professor of Greek at Cambridge, 1639—1654) in his *Gnomologia Homerica* (Cambridge, 1660), p. 282. He is illustrating *Od.* 23. 11, μάργην σε θεοὶ θέσαν. Joshua Barnes, in the 'Index prior' to his Euripides (Camb., 1694), has, 'Deus quos vult perdere, dementat prius, incerta v. 436.' On that verse itself, p. 515, another version is given, viz., 'At quando numen miserias paret viro, Mens laesa primum.' And in the margin he cites 'Franciados nostrae' v. 3, 'certe ille deorum | Arbiter ultricem cum vult extendere dextram | Dementat prius.' It was suggested to me that the line 'Quem Iuppiter' etc. had first appeared in Canter's Euripides. I have looked through both

the editions, but without finding it. His duodecimo ed. (Antwerp, 1571) has an appendix of 16 pages, 'Euripidis sententiae aliquot insigniores breviter collectae et Latinis versibus redditae': but 'Quem Iuppiter' is not among them. His folio ed. (of 1614) does not seem to contain it either. Publilius Syrus 610 has 'stultum facit fortuna quem volt perdere.' This shows that part of the line, at least, was familiar *circ.* 50 B.C. The use of *dementat* as = *dementem facit* proves, of course, a post-classical origin.

648 The older MSS. have τὰς φρένας ὑφ' ἡδονῆς. Triclinius wrote φρένας γ'—rightly, I think (see comment.). Critics have proposed various other remedies, which may be classified thus. (1) Changes confined to ὑφ'. Hermann, πρὸς ἡδονῆς: Blaydes, δι' ἡδονήν: Hertel, σύ γ' ἡδονῆς (Meineke, σύ γ' ἡδονῇ): Seyffert, χύθ' ἡδονῆς (*i.e.* χυτά, adv., as = 'at random,' *temere*). (2) Larger changes.—Kayser, φιληδίᾳ for ὑφ' ἡδονῆς.—Stürenburg, κακόφρονος (do.).—Wecklein, τῶν φρενῶν ὑφ' ἡδονῆς | ...ἐκπέσῃς.—Semitelos, μή νυν ποτῶ [ποτάομαι—'be fluttered'], παῖ, τὰς φρένας, μήθ' [*imo* μηδ'] ἡδονάς, | κ.τ.λ.—Papageorgius, removing the note of interrogation after γέλων in 647, writes γέλων | ὑφ' ἡδονῆς· μή νύν ποτ', ὦ παῖ, τὰς φρένας, against metre.

718 L gives ἀλλ' εἶκε θυμῶι καὶ μετάστασιν δίδου. For θυμῷ, several of the later MSS. have θυμοῦ. Porson was content to propose ἀλλ' εἶκε θυμόν, comparing *O. C.* 1178 τάδ' εἰκαθεῖν, etc. Hermann conjectured, ἀλλ' εἶκε, θυμῷ καὶ μετάστασιν διδούς, 'sed cede, irae etiam intermissionem faciens.' (He does not say how he understood καί, which he renders by the equally ambiguous *etiam*.) Afterwards, while adhering to this text and punctuation, he preferred to retain δίδου with Gaisford; 'quae est per asyndeton instantius precantis oratio.'—Dindorf: ἀλλ' εἶκε, καὶ θυμῷ μετάστασιν δίδου. (So Pallis, but with θυμοῦ.)

The bolder treatments of the verse have usually been directed against θυμῷ or θυμοῦ. Schneidewin: ἀλλ' εἶκε δή μοι, or ἀλλ' εἶκέ θ' ἡμῖν. —Martin: ἀλλ' εἶκε μύθῳ. (So Nauck.)—Meineke: ἀλλ' εἶκε δήμῳ. (He afterwards acquiesced in εἶκε θυμῷ as = 'yield in thy mind,' but then desired καὶ μετάστασιν τίθου as = μετάστηθι.)—Mekler: ἀλλ' εἶκε καὶ σύ. —Mr J. G. Smith suggests, ἀλλ' εἶ γε θυμοῖ: this is ingenious, but the γε is unsuitable.

782 ἐν κτήμασι πίπτεις. These words have provoked a curious variety of interpretation and of conjecture. Besides the version defended in my note, the following have been proposed. (1) 'Love attacks rich men.' (Hermann: 'Non videtur mihi dubitari posse quin κτήματα pro opulentis ac potentibus dixerit.') (2) 'Love attacks cattle': κτήμασι = κτήνεσι (Brunck). (3) 'Love falls on his slaves,' *i.e.* falls on men, so as to enslave them,—κτήμασι being proleptic. This was Schneidewin's view, who compared Lucian *Dial. Deor.* 6. 3 where Hera describes Zeus as ὅλως κτῆμα καὶ παιδιὰ τοῦ Ἔρωτος. But surely it is one thing for Hera to say that Zeus is 'the very chattel and plaything of Love,' and quite another thing to suppose that Sophocles

here meant to say, 'Love falls upon his chattels.' κτῆμα, in this sense, suits humorous prose, but not elevated poetry.

The conjectures have been numerous. (1) Keeping the rest, instead of κτήμασι Dindorf proposes λήμασι (1860 Oxon. 3rd ed.), or ἔν τ' ἀνδράσι (1863 Leipsic 4th ed.): Blaydes, σώμασι (or νεάνισι as a trisyll.): Hartung, στήθεσι: Meineke, δώμασι: Musgrave, σχήμασι (*titulos dignitatesque invadis*). Seyffert, βλέμμασι. (2) Some would change the verb, with or without changing κτήμασι. Blaydes: εἰν ὄμμασι παίζεις (or -ν ἴζεις). He also mentions an old conject., εἰν ὄμμασιν ἵπτῃ ('*harmest* through the eyes'?).—Pallis: ἐν δέργμασιν ἴζεις.—Semitelos: ἐν κτήμασι τίκτει ('art born amid wealth').

797 f. τῶν μεγάλων **πάρεδρος ἐν ἀρχαῖς** | θεσμῶν. If πάρεδρος is sound here, the first two syllables are equivalent to the first long syllable of a dactyl. The following examples are furnished by Pindar. In each case I give the antistrophic verse along with the verse in which the example occurs. The example itself is printed in thicker type.

(1) *Ol.* 10 (11).

1st epode v. 17

καὶ χάλκ|εος Ἄρ|ης| τράπε δὲ | Κύκν|εια μάχ|α καὶ ὑ|πέρβι|ον ∧ ||

2nd ep. v. 40

οὐ πολλ|ὸν ἴδε | πατρ|ίδα πολ|·ὺ | κτέανον ὑπ|ὸ στερε|ῷ πυρ|ὶ ∧ ||

(2) *Pyth.* 11.

1st strophe v. 4 ματρὶ | πὰρ Μελί|αν χρυσ|έων | ἐς ἄδυτ|ον τριπόδ|ων ∧ ||
1st antistr. v. 9 ὄφρα | Θέμιν ἱερ|ὰν Πυθ|ῶν|ά τε καὶ | ὀρθοδίκ|αν

(3) *Nem.* 7.

4th str., v. 70 Εὐ|ξενίδα πάτρ|αθε | Σώ|γενες ἀπ|ομνύω ∧ ||
4th antistr., v. 78 κολλ|ᾷ χρυσὸν | ἔν τε | λευκ|ὸν ἐλέφ|ανθ' ἁμᾷ ∧ ||

[Here, ξε̆νῐδᾰ πᾰτρ=ᾱ̆ χρῡ̆σο̆ν. This is a very rare instance of ῠ̆ in the subst., though χρῡ̆σεος is frequent.]

(4) *Isthm.* 3.

4th str., v. 57 θεσπεσί|ων ἐπέ|ων λοιπ|οῖς ἀθ|ύρειν ||
4th ant., v. 63 ἔρνεϊ | **Τελεσιάδ|α.** τόλμ|ᾳ γὰρ | εἰκὼς ||

In the third and fourth of these examples, it will be observed that the resolution of the long syllable into ⏑ ⏑ has the special excuse of a proper name.

836—838 L gives the verses thus:

836 καίτοι φθιμένα [with ω over α] μέγ' ἀκοῦσαι
837 τοῖς ἰσοθέοις ἔγκληρα λαχεῖν
838 ζῶσαν καὶ ἔπειτα θανοῦσαν.

The following opinions on this passage claim notice. (1) Hermann, omitting v. 838, transposed the two other verses thus:—

καίτοι φθιμένῳ τοῖς ἰσοθέοις
ἔγκληρα λαχεῖν μέγ' ἀκοῦσαι.

Thus the pivot of his criticism was the belief that μέγ' ἀκοῦσαι, being sound, should close a paroemiac. So Dindorf, too, formerly gave the passage (3rd ed. Oxon., 1860). [In his 6th Leipsic ed. (cur. Mekler, 1885) it is, καίτοι φθιμένῳ τοῖσι θεοῖσιν | σύγκληρα λαχεῖν μέγ' ἀκοῦσαι.] Bergk also rejects 838. (2) G. Wolff refers to the schol. on 834: καρτερεῖν σε χρή, ὡς καὶ ἡ Νιόβη ἐκαρτέρησεν, καίτοι θειοτέρου γένους τυγχάνουσα. Ταντάλου γὰρ ἦν τοῦ Διός.—Παραμυθούμενος αὐτήν, θεὸν φησὶ τὴν Νιόβην. Hence Wolff inferred that the Schol. read a verse, now lost, in which Antigone was exhorted to be patient (καρτερεῖν). He suggested σὲ δὲ καὶ τλῆναι πρέπον ὡς κείνην, to come immediately before ζῶσαν καὶ ἔπειτα θανοῦσαν. He also changed the full stop after θνητογενεῖς to a comma, and καίτοι to καὶ τῷ. The obvious reply to Wolff's theory is that the Schol.'s paraphrase, καρτερεῖν σε χρή, etc., refers to what the Chorus *suggests*,—not, necessarily, to what it *says*,—'Niobe was a goddess, and you are a mortal' (and mortals expect suffering: therefore, if she was patient, you well may be so).

(3) Wecklein, too, assumes the loss of a verse. In 836 f. he reads

καίτοι φθιμένῳ μέγα τἀκοῦσαι
τοῖσι θεοῖσιν σύγκλημα λαχεῖν,

and indicates a lacuna between these verses and ζῶσαν καὶ ἔπειτα θανοῦσαν. His grounds are not G. Wolff's, but merely (*a*) the unsatisfactory sense, (*b*) the fact that at vv. 817 ff. we have six, and not five anapaests. [On this point, see Appendix on 155 ff.] Nauck's view is similar.

(4) Bellermann is disposed to agree with those who, like Hermann, Dindorf, and Bergk, reject 838. He remarks: 'Besonders auffallend ist ζῶσαν, da im *Leben* Antigones und Niobes keinerlei Ähnlichkeit gefunden werden kann.' This objection I venture to think that I have answered; see n. on 834—838, p. 153.

(5) Semitelos gives:—

καί τῳ φθιμένων θαῦμά γ' ἀκοῦσαι
τοῖσι θεοῖσίν σ' ἔγκληρα λαχεῖν
ζῶσαν καὶ ἔπειτα θανοῦσιν,

i.e., 'Many among the dead will marvel to hear that in *life* thou didst win the same lot as a goddess (Niobe), and afterwards (after thy death) the same lot as the dead.' Are the dead to marvel, then, at the appearance among them of one who had seemed to be lifted out of the ranks of ordinary mortals?

904—920 This famous passage affords one of the most interesting exercises for criticism which can be found in ancient literature. Is it

indeed the work of Sophocles? Or was it interpolated, after his death, by his son Iophon? The anonymous Life of Sophocles records a statement by the biographer Satyrus[1] (*c.* 200 B.C.) that the poet died in the act of reading the *Antigone* aloud. It has been suggested that he may then have been employed in revising the play, with a view to reproducing it; and that Iophon, in completing the task, may have brought in these verses. Another possibility is that they were due to the actors, whose innovations Lycurgus sought to check as early as *c.* 330 B.C. At any rate these verses were recognised in the text of Sophocles at the time when Aristotle composed his *Rhetoric*,—*i.e.*, not later than *c.* 338 B.C.

The first impression which the passage tends to produce is well described in the simple and direct words of Goethe, as reported by Eckermann. 'In the course of the piece, the heroine has given the most admirable reasons for her conduct, and has shown the noble courage of a stainless soul; but now, at the end, she puts forward a motive which is quite unworthy of her, ('ganz schlecht,') and which almost borders on the comic.' And then Goethe expresses the hope that scholars will prove the passage to be spurious.

Among those who think it genuine, few, perhaps, would say that it is good. A large majority would allow that, at the best, it requires some apology. The question comes to this:—Can the faults of the passage, as they appear to a modern taste, be excused by a peculiarity in ancient modes of thought? Or are they such as to make it inconceivable that any great poet, ancient or modern, should have embodied the passage in a work of art?

At v. 458 Antigone said that she had buried her brother, in defiance of Creon's edict, because she deemed that no mortal 'could override the unwritten and unfailing statutes of heaven.' 'Not through dread of any human pride could I answer to the gods for breaking these.' 'The justice that dwells with the gods below' (451) requires that rites should be paid to the dead by the living; and, among the living, that duty falls first upon the kinsfolk. This is a perfectly intelligible principle; and everything else that Antigone says or does is in harmony with it. But here she startles us by saying that she would *not* have braved Creon, and obeyed the gods, if it had been merely a husband or a child that had been lying unburied. Yet her religious duty would have been as clear—on her own principle—in those cases as in this. Would she have been prepared, then, to suffer that punishment beyond the grave which she formerly professed to fear (459)? Or does she now suppose that the gods would pardon a breach of the religious duty in any case except that of a brother? Whichever she means, her feet slip from the rock on which they were set; she suddenly gives up that which, throughout the drama, has been the immovable basis of her action,—the universal and unqualified validity of the divine law.

[1] See *O. C.* p. xli.

But this is not all. After saying that she would not have thus buried husband or child, she adds this explanation. 'The husband lost, another might have been found, and child from another, to replace the first-born; but, father and mother hidden with Hades, no brother's life could ever bloom for me again.' She has not buried even her brother, then, simply because he was her brother; but because he was her last brother, and there could not now be any more. The inference is that, if Polyneices had not been a relative unique in his own kind, she might have thought twice. This astonishing view is at once explained by the origin of the verses which contain it (909—912). They are a tolerably close metrical version—and a very poor one, too—of the reason given by the wife of Intaphernes for saving her brother rather than her husband or one of her children. (Her. 3. 119: see comment. on 909 ff.)

Now, the 'primitive sophism' employed by the wife of Intaphernes, and the tendency to exalt the fraternal tie, are things which we may certainly recognise as characteristic of that age. And it is true that Aeschylus has some quaint subtleties of a similar kind: as when Apollo defends Orestes on the ground that a man's mother is not, properly speaking, his parent (*Eum.* 658); and when Athena votes for Orestes because she herself had had no mother at all (736).

But all that is beside the question here. We have to ask ourselves:—In adopting the argument used by the wife of Intaphernes, could a great poet have overlooked the absurdities involved in transferring it from the living to the dead? Moriz Seyffert suggests an excuse, to this effect:—'She means that, if she had not buried him, she would not have had his love when (in the course of nature) she joined him in the world below.' But such a motive would have been independent of the fact that no other brother could be born to her. And another brother—also dear to her—was already in the world of the dead (cp. 899 n.). The plain fact is that the composer who adapted the words from Herodotus was thinking only of the rhetorical opportunity, and was heedless of everything else. Remark particularly verse 908, which prefaces the four verses paraphrased from the historian:—*τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω*; There is a certain tone of clumsy triumph in that, strongly suggestive of the interpolator who bespeaks attention for his coming point. The singularities of diction in vv. 909—912 have been noticed in the commentary.

The considerations which have been stated above render it incredible to me that Sophocles should have composed vv. 905—912: with which v. 913 on the one side, and v. 904 on the other, closely cohere. A. Jacob,—who, in 1821, first brought arguments against the genuineness of the passage,—was content to reject vv. 905—912. And Schneidewin, sharing his view, proposed *μέντοι* (or *μόνῳ*, to precede *Κρέοντι*) for *νόμῳ* in v. 914. The sequence would then be,

904 *καίτοι σ' ἐγὼ 'τίμησα τοῖς φρονοῦσιν εὖ.*
914 *Κρέοντι μέντοι ταῦτ' ἔδοξ' ἁμαρτάνειν, κ.τ.λ.*

But v. 904 has thoroughly the air of a preface to a specific self-justification. If it was followed merely by the statement, 'Yet Creon thought me wrong,' both v. 904 and v. 914 would be very weak. Again, it is evident that v. 913 could not directly follow v. 903, since the *νόμος* mentioned in 914 would not then have been stated. Now observe, on the other hand, how fitly v. 921 would follow 903 :—

τὸ σὸν
903 δέμας περιστέλλουσα τοιάδ' ἄρνυμαι.
921 ποίαν παρεξελθοῦσα δαιμόνων δίκην;

Verse 921 is in every way worthy of Sophocles; nor does any just suspicion rest on 922—928. I agree, then, with those who define the interpolation as consisting of vv. 904—920.

H. Macnaghten (*Journ. Philol.* XXIV. 171—177, 1896) thinks that *τοιάδ' ἄρνυμαι* in 903 means, 'I win a like recompense,'—viz., *love*, such as she had already merited from her parents, and from Eteocles. Verses 904—912 were interpolated by some one who took *τοιάδ' ἄρνυμαι* (as it has usually been taken) to mean 'the recompense of a cruel death.' In 913 f. (the verses which originally came next after 903) *τοιῷδε... νόμῳ* means 'the law which bids honour the dead.' But surely the words *τοιάδ' ἄρνυμαι* must be read in the light of 891—896: they can only refer to her *doom*. Thus indeed, as the able critic says, they have been universally understood 'for more than 2000 years.'

In conclusion, it will be proper to state the principal arguments (not already noticed) which have been used to defend the authenticity of the passage.

(1) Bellermann's defence (in the Wolff-Bellerm. ed., pp. 83 f.) is, perhaps, the most ingenious. He argues, in effect:—She does not give up her original motive,—the religious duty. But she feels that this duty has degrees, answering to degrees of relationship. No one could be held bound to *give his life* in order to bury a stranger; and so, from the zero point, the scale of obligation rises, till it becomes strongest in the case of a brother. Here, then, as everywhere, her sole motive is the divine command. She merely says:—'I can imagine breaking that command in any case—yes, in a husband's or in a child's —*sooner than* in the case of this brother.' This is psychologically natural. The duty which occupies us at a given moment is apt to seem the most imperative; and the mind seizes on every thought that can enforce it. It does not follow that, if the supposed cases had been real, Antigone would then have acted as she now imagines. She knew the feelings of a sister; she had never known those of wife or mother.

To this I should reply:—The sliding-scale theory of the religious duty here involves a fallacy, from the Greek point of view. Greeks distinguished between the obligation in respect to *θυραῖοι* and in respect to *οἰκεῖοι*. A husband and child are on the same side of that line as a brother. [In Her. 3. 119 *οἰκήϊοι* is the term which comprehends all three relationships.] It is true that, if the dead had been a mere

stranger, she could not have been deemed ἐναγής (cp. 255 f. n.) for declining to bury him at the cost of her own life. But her duty towards husband or child would have been the same in kind as her duty towards her brother. Besides, Bellermann's subtlety invests the crude and blunt sophistry of the text with an imaginative charm which is not its own. If the psychological phase which he supposes in the heroine had been expressed by the poet, such an expression must have preserved the essential harmony between her recent and her present attitude of mind.

Thudichum[1] also holds that Antigone is still loyal to her former principle. But now—so near to death, and condemned by all—she wishes to declare, in the most impressive manner, how overmastering was the sense of religious duty which he obeyed. It was not through insolence that she defied the State. She would have deferred to it in almost any imaginable case—but here she could not.—This is in general accord with Bellermann's view, but differs from it in giving the passage a more external character;—one of self-defence rather than of self-communing; and that is no gain, either in dignity or in pathos.

(2) Boeckh and Seyffert, in their editions of the play, take a bolder line. They agree in thinking that Antigone has abandoned the lofty ground on which she had formerly justified her action.

Boeckh concedes that this passage 'destroys the grandeur of her conduct.' She has now attained to a perception that she did wrong in breaking Creon's law. And, at the moment when that noble illusion fails her, 'the poet permits her to catch at such support as sophistry can lend to despair.'

Seyffert's conception is more refined; it is, in fact, related to Boeckh's much as the harmonising theory of Bellermann is related to that of Thudichum. She had acted, says Seyffert, from an elevated sense of religious duty. She finds herself condemned by all. The enthusiasm of her religious faith has been chilled; she is helpless and hopeless; her troubled thoughts fall back on the one thing of which she still feels sure,—the deep human affection which bound her to her brother.

Now, of Seyffert's view we may say, first, what has been said of Bellermann's,—that it is an idealising paraphrase of a crude text. But there is a further and yet graver objection,—one which applies alike to Seyffert and to Boeckh. After this disputed passage, and at the very moment when she is being led away to death, she says:—'If these things are pleasing to the gods, when I have suffered my doom, I shall come to know my sin; but if the sin is with my judges, I could wish them no fuller measure of evil than they, on their part, mete wrongfully to me.' (925 ff.) Here the poet identifies his heroine, in one of her latest utterances, with the principle on which the catastrophe turns. Creon *is* punished by the gods; and his punishment is the token that they approve of Antigone's conduct. In the very last words which

[1] *Jahresbericht d. Gymn. z. Büdingen.* Schulj. 1857—8, pp. 33 ff., quoted by Semitelos, p. 600.

she speaks she describes herself as τὴν εὐσεβίαν σεβίσασα. (943.) Thus, in two different places—both of them subsequent to the suspected passage—she stands forth distinctly as the representative of the great law which had inspired her act. Is it probable—would it be endurable—that at a slightly earlier moment,—in vv. 905—912,—she should speak in the tone of one to whom that divine law had proved a mockery and a delusion,—who had come to feel that thence, at least, no adequate vindication of her conduct could be derived,—and who was now looking around her for such excuse, or such solace, as could be found on a lower range of thought and feeling?

No; if this passage is to be defended at all, it must be defended from such a point of view as that taken by Bellermann, not from that of Seyffert or of Boeckh. Goethe's wish can never be fulfilled. No one will ever convince every one that this passage is spurious. But every student of the *Antigone* is bound to reflect earnestly on this vital problem of the text,—the answer to which must so profoundly affect our conception of the great drama as a whole.

966 f. Wieseler's conjecture, παρὰ δὲ κυανεᾶν **σπιλάδων** (for πελαγέων) διδύμας ἁλός, published in 1857 (*Ind. Lectt. Götting.* p. 10), has been received by some editors. Bergk proposed Κυανεᾶν **σπιλάδας**, to avoid παρά with the genitive, which is, indeed, an insuperable objection to σπιλάδων: but then, with the change of case, the probability of the emendation is still further diminished.

Other readings are:—Wecklein, παρὰ δὲ κυανέων (*sic*) σπιλάδων διδύμας **πέτρας** (for ἁλός). | Meineke, παρὰ δὲ κυανέων **τεναγέων** διδύμας ἁλός, comparing Scymnus Perieget. 724 εἶτ' αἰγιαλός τις Σαλμυδησσὸς λεγόμενος | ἐφ' ἑπτακόσια στάδια τεναγώδης ἄγαν.—Hartung alters more boldly:—παρὰ δὲ Κυανέων (*sic*) διδύμαις ἁλὸς | ἀκταῖς Βοσπορίαις Θρῃκῶν Ἄρης | Σαλμυδήσιος ἀγχιπτόλεμος.

1034 f. The MSS. give κοὐδὲ μαντικῆς | **ἄπρακτος** ὑμῖν εἰμι τῶν δ' ὑπαὶ **γένους**.

(1) For ἄπρακτος, H. Stephanus conjectures **ἄπρατος**: Nauck, **ἄγευστος**: Pallis, **ἄτρωτος** or **ἄπληκτος**.

(2) The words τῶν δ' ὑπαὶ γένους have given rise to many conjectures, which, as I cannot but think, are unnecessary. Brunck is content with τῶν for τῶνδ', and Blaydes with τῶν γένους ὕπο. But others have sought to obtain the sense, 'and by my kinsmen': thus Hermann, τῶν δ' ὑπ' ἐγγενῶν· Dindorf (omitting εἰμί) τῶν δὲ συγγενῶν ὕπο: Schneidewin, τῶν δ' ὕπ' ἐν γένει: Nauck, τοῖσι δ' ἐν γένει. Donaldson, again, proposes τῶν ὑπ' ἀργύρου. Seyffert, γόνους (for γένους), to be taken with ἐξημπόλημαι: *i.e.*, 'by whom I have long since been relieved of my son' ('who have long since alienated my son's loyalty from me'!).—Wolff strangely proposed μῶν for τῶν δ'.—Moriz Schmidt supposes that either two or four verses for the Chorus have been lost after 1032. Then πρέσβυ in 1033 would be said by Creon to the Chorus, not to Teiresias. He also thinks that one verse of Creon's has dropped out after 1034.

1080—1083 Boeckh denies that there is any reference, direct or indirect, to the war of the Epigoni. He takes the verses as merely stating a general axiom: 'All cities, becoming hateful [ἐχθραί, to the gods], are convulsed by calamity,'—when dogs, etc., defile their altars with carrion. This, surely, robs the seer's words of all force and point. Schneidewin, agreeing with Boeckh, takes ἐχθραί as 'hateful to the Erinyes' (1075). Semitelos, favouring the same view, amends thus: ἔχθραι [the subst., for ἐχθραί, adj.] δὲ πᾶσαι συνταράσσουσιν πόλεις, *i.e.*, 'intestine factions.'—Kvíčala would place verses 1080—1083 immediately after v. 1022, when ἐχθραί, as 'hateful *to the gods*,' would be interpreted by the neighbouring θεοί in 1020.

Erfurdt, with whom Hermann agrees, supposes a reference to the war of the Epigoni. My commentary has shown how far, and in what sense, I think that view correct. Wex finds an allusion to the war made by Athens on Thebes, in order to enforce burial of the Argives. But then, as Herm. says, Athens must have been specially indicated.

In 1081 Seyffert writes τὰ πράγματ' for σπαράγματ', with καθήγισαν, understanding, 'Hostile to thee, all the cities will be [Bergk's συνταράξονται] in tumult, whose *affairs* have been polluted by birds,' etc., that carry pollution ἑστιοῦχον ἐς πόλον (for πόλιν), 'to the region near the altars.' His idea was that the affairs of the cities would be impeded by unfavourable auspices.—Nauck also conjectures ἑστιοῦχον ἐς πόλον, but refers it to the birds:—'the sky that contains their homes,'—the πόλος that is their πόλις (Ar. *Av.* 179).—Other emendations of πόλιν are the following. Dobree (*Adv.* 2. 31), σποδόν: Blaydes, δόμον, πέδον, πυράν, or φλόγα: Wieseler, πάλην as = τέφραν, σποδόν.—Schneidewin would write ἐς φλογοῦχον ἑστίαν (or ὀμφαλόν): Semitelos, ἄστεως ἐς ὀμφαλόν, comparing Pind. fr. 45. 3.

1165 f. τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρες.—The conjectures are of two classes, according as they retain τὰς γὰρ ἡδονάς, or require καὶ γὰρ ἡδοναί. (1) Blaydes proposes τὰς γὰρ ἡδονὰς | ὅταν προδῷ τις, ἀνδρ' ἔτ'. Mekler, τὰς γὰρ ἡδονὰς | ὅταν προδῷ σῶμ' ἀνδρός. Both these use the verb in the same sense as if we retained προδῶσιν ἄνδρες. The only object, then, is to avoid the plur. ἄνδρες before τοῦτον: but the plur. is quite admissible.—Herm. Schütz suggests τὰς γὰρ ἡδονὰς | ὅταν προῶσιν ἄνδρες. The act., though much rarer in this sense than the midd., is defensible: cp. Thuc. 8. 32 τὰς ναῦς...προήσειν. But the open οω is unexampled in tragic dialogue, though we find open οε (as in αὐτοέντης, προεῖπας). I had thought of παρῶσιν ('remit,' then, 'give up,' *O. C.* 1229 n.), but now believe προδῶσιν to be sound.—(2) Wecklein ὅταν γὰρ ἡδοναὶ | βίον προδῶσιν ἀνδρός.—Semitelos: καὶ γὰρ ἡδοναὶ | ὅτου 'ποδρῶσιν ἀνδρός ('when a man's pleasures take flight').—Hartung (omitting 1167): καὶ γὰρ ἡδοναὶ | οὓς ἂν προδῶσιν, ἄνδρας οὐ τίθημ' ἐγώ.—Seyffert's reading has been noticed in the commentary.

1207 In the history of the word παστάς two points, at least, are clear. (1) Writers of the 5th and 4th centuries B.C. used the word to denote a portico, or a corridor, supported by pillars. In Her. 2. 148 παστάδες

are pillared corridors dividing, and connecting, the groups of chambers in the Labyrinth near Lake Moeris. In Her. 2. 169 παστάς is a structure like a gallery, or cloister, built on to one side of an open court (αὐλή) in a temple. Doors opened from the παστάς into a sepulchral chamber. In Xen. *Mem.* 3. 8. 9 παστάδες are the open porticoes, or verandahs, of dwelling-houses, which receive the winter sunshine. (2) The word παστάς was especially associated with the θάλαμος or bedroom of a married couple. In Eur. *Or.* 1371 a Phrygian slave escapes from Helen's apartments in the house of Menelaus by climbing παστάδων ὑπὲρ τέρεμνα, *i.e.* over the roof-beams above the colonnade or peristyle (παστάδες) of the women's court. Theocritus (24. 46) uses παστάς as = θάλαμος,—the bed-room of Amphitryon and Alcmenè: ἀμφιλαφὴς δ' ἄρα παστὰς (the wide chamber) ἐνεπλήσθη πάλιν ὄρφνης. So παστός in Lucian *Dial. Mort.* 23. 3: νεανίαν, οἷος ἦν ἐκ τοῦ παστοῦ (as he came forth from the bridal chamber).

Then the word is often *joined with* θάλαμος in epitaphs on young brides or maidens: *Anthol. P.* append. 248 οὔπω νυμφείου θαλάμου καὶ παστάδος ὥρης | γευσαμένην: *ib.* 9. 245 δυσμοίρων θαλάμων ἐπὶ παστάσιν οὐχ Ὑμέναιος | ἀλλ' Ἄιδης ἔστη πικρογάμου Πετάλης (by Antiphanes, 1st cent. B.C.). So παστός, Kaibel *Epigr.* 468 ἐκ δέ με παστῶν νύμφην κἀιχ (*sic*) θαλάμων ἥρπασ' ἄφνως Ἀΐδας.

The three last passages suggest that παστάς was *a part* of the θάλαμος, which could stand poetically for the whole. But what part? We might suppose, an external portico. Against this, however, is the fact that the παστός is once, at least, placed definitely *within* the θάλαμος, as though it were a synonym for the marriage-bed: *Anthol. P.* 7. 711 χρύσεων παστὸς ἔσω θαλάμων. Possibly it was some arrangement of pillars specially associated with the interior of the θάλαμος,—whether in a recess containing the bed, or otherwise.

Here, I believe that the poet used παστάς simply for θάλαμος, without reference to any columnar character of the rocky tomb.—The word is probably compressed from παραστάς (pilaster, *anta*): thus παραστάδες can mean, 'a vestibule' (Eur. *Ph.* 415), as παστάς also can (*Anth.* 6. 172).

1279 f. τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις
ἔοικας ἥκειν καὶ τάχ' ὄψεσθαι κακά.

The following conjectures illustrate the difficulties which some critics have felt here. (1) Musgrave proposed, τὰ μὲν πρὸ χειρῶν, τὰ δ' **ἐφορῶν, τά γ'** ἐν δόμοις | ἔοικας **ἥκων κύνταθ'** ὄψεσθαι κακά. He understood: '(having) one sorrow in thy hands (viz., Haemon's corpse), and *giving charge concerning* another [viz., concerning Antigone's body, which Creon had consigned to the guards], thou art likely, on arrival, to see most cruel woes in thy house.' He compared Eur. *Suppl.* 807 τὰ κύνταθ' ἅλγη κακῶν (the idea of 'cruel,' or 'ruthless,' coming from that of 'shameless,' as in ἀναιδής, *improbus*).—(2) Brunck: **φέρεις** for **φέρων**, and **ἥκων** for **ἥκειν**, so that καὶ τάχ' = '*full* soon.'—(3) Semitelos adopts Brunck's changes and makes some others,—thus: τὰ μὲν πρὸ χειρῶν τάδε **φέρεις**, ἃ δ' ἐν δόμοις | εἴακας, **ἥκων** καὶ τάχ' **εἰσόψει** κακά. [He

does not explain εἴακας, but perh. intended it to mean, 'hast permitted to happen.']—(4) Hartung: φέρειν for φέρων. He understands: 'thou seemest to bear some woes in thy hands, and to have come (in order) full soon (καὶ τάχ') to see the woes in the house.'—(5) Blaydes adopts φέρειν, and also changes ἥκειν καὶ into εἰσήκων.—(6) Wieseler (*Lectionskatal.*, Götting. 1875—6) proposes ἐοικόθ' ἥκεις for ἔοικας ἥκειν: meaning by ἐοικότα woes that have naturally resulted from Creon's acts.—(7) Wex rejects v. 1280, ἔοικας ἥκειν καὶ τάχ' ὄψεσθαι κακά. He supposes that the Messenger's speech was interrupted, after the word δόμοις (1279), by Creon's hurried question, τί δ' ἔστιν etc. The forged verse was designed to complete the unfinished sentence.—It is obvious that the easiest mode of smoothing the construction would be simply to transpose vv. 1279 f. Then τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις would be a case of parataxis (like that in 1112), = ὥσπερ τὰ πρὸ χειρῶν, οὕτω καὶ τὰ ἐν δόμοις. But neither this nor any other change is necessary.

1301 With regard to the traditional reading, ἥδ' ὀξύθηκτος ἥδε βωμία πέριξ, it is generally admitted that the first of the two epithets will not bear the figurative sense, 'with keen resolve.' Hence the conjectures have followed one of three courses.

(1) To read ὀξυθήκτῳ instead of ὀξύθηκτος, and introduce a subst. in the dat., meaning 'knife' or 'sword.' The readings of Arndt and Blaydes have been noticed in the commentary. Gleditsch, with much less probability, suggests ἡ δ' ὀξυθήκτῳ φασγάνῳ περιπτυχής.

(2) To retain ὀξύθηκτος, making the knife the subject of the sentence. Thus Hermann: ἥδ' ὀξύθηκτος οἵδε βωμία πτέρυξ: 'yonder keenly-whetted altar-knife knows (how she perished)':—the Messenger points to the knife, lying near the body. For πτέρυξ, 'blade,' cp. Plut. *Alex.* 16 ὥστε τῶν πρώτων ψαῦσαι τριχῶν τὴν πτέρυγα τῆς κοπίδος.—Hermann further supposes that, after v. 1301, something has been lost. He infers this from the scholium,—ὡς ἱερεῖον περὶ τὸν βωμὸν ἐσφάγη, παρὰ τὸν βωμὸν προπετής,—because it has the appearance of an attempt to explain a defective text.—Donaldson, adopting πτέρυξ, places the lacuna after βλέφαρα,—not, as Hermann does, after 1301. He also differs from Hermann in supposing that the Scholiast read something now lost. Hence, with the scholium for guide, he conjectures:—ἡ δ' ὀξύθηκτος ἥδε βωμία πτέρυξ | λύει κελαινὰ βλέφαρα [προσπίπτει δ' ἐκεῖ | σφάγιον ὅπως βωμοῖσι,] κωκύσασα μέν, etc.

(3) To substitute ὀξύπληκτος for ὀξύθηκτος.—Thus Seyffert: ἴδ', ὀξύπληκτος ἥδε φοινίαν ἀπρὶξ | λύει etc.: 'lo, this woman, sharply smitten with a deadly blow (φοιν., *sc.* πληγήν), from a tightly-clutched weapon (ἀπρίξ),' etc.—Wecklein (*Ars Soph. em.* p. 74): ἥδ' ὀξύπληκτος βῆμα βώμιον πέριξ ('at the altar steps').—Hartung: ἡ δ' ὀξύπληκτος βωμία περιπτυχής, 'crouching at the altar' ('um den Hausesheerd geschmiegt'), —to represent the Schol.'s προπετής.—Pallis: ἥδ' ὀξύπληκτος ἥμιν οἰκεία χερί.

1342 f. The traditional reading is ὅπα πρὸς πότερον [πρότερον L] ἴδω, πᾷ καὶ θῶ· πάντα γὰρ | λέχρια τάδ' [or τά τ'] ἐν χεροῖν.

Verse 1342 is a dochmiac dimeter. But we cannot assume that the dochmiacs answered, syllable by syllable, to those in the strophic verse, 1320. Here, as often in dochmiacs, conjecture is rendered more uncertain by the fact that a dochmiac dimeter admitted of so many different forms. [A clear and accurate synopsis of all the forms in use is given by Schmidt, *Rhythmic and Metric*, p. 77.] It will simplify a study of the various treatments applied to this passage, if we note that they represent three different ideas, viz.:—

(1) **πάντα γάρ** is to be kept, but without ejecting anything else from v. 1342. Therefore the strophic v., 1320, must be enlarged. Brunck and Boeckh take this view. So, in 1320, Brunck doubles πρόσπολοι, while Boeckh there writes (provisionally), προσπολοῦντες ἄγετέ μ' ὅ τι τάχος, ἄγετέ μ' ἐκποδών. This view is metrically unsound, since it breaks the series of dochmiac dimeters.

(2) **πάντα γάρ** is to be kept, but something else is to be omitted, in order that v. 1342 may be a dochmiac dimeter.—Seidler first proposed to omit **ὅπα**, which seems to me the right course. The strong argument for it is that, while the omission of ὅπα makes the metre right, we can also show how ὅπᾳ first came in: it had been a gloss on **πᾷ** (see comment.). Bellermann is of the same opinion.—Others, keeping ὅπᾳ, preserve πάντα γάρ by some different expedient. Thus Wunder: ὅπᾳ πρὸς πότερον ἴδω· πάντα γάρ.—Kayser: ὅπᾳ πρὸς πότερα κλιθῶ· πάντα γάρ. This is approved by a writer in the *Athenaeum* (May 5, 1888), who thinks that ἴδω πᾷ may have arisen from PA OΠAI, and that the MS. reading is due to the blending of ὅπᾳ πρὸς πότερα κλιθῶ with a v. l., πρὸς ὁπότερον ὅπᾳ κλιθῶ.—Bergk: ὅπᾳ πρότερ' ἴδω καὶ θῶ· πάντα γάρ.—Blaydes: πρὸς πότερον πρότερον ἴδω· πάντα γάρ.—Hermann: πᾷ θῶ, ὅπᾳ πρότερον ἴδω. πάντα γάρ.—Gleditsch: ὅπᾳ πρόστροπος κλιθῶ· πάντα γάρ.

(3) **πάντα γάρ** is to be omitted. This was first recommended by Nauck. Wecklein writes, ὅπᾳ πρὸς πότερον ἴδω, πᾷ κλιθῶ· and brackets πάντα γάρ.—Pallis: ὅποι πρῶτον ἴδω, ὅπα καὶ κλιθῶ.—G. H. Müller: ὅπᾳ προσπέσω· ἰώ, πᾷ κλιθῶ;—Semitelos: ὅπᾳ πρὸς πότερον ἴδω καὶ κλιθῶ· | λέχρια πάντα γὰρ τάδ'· ἐπὶ κρατί μοι etc.,—omitting ἐν χεροῖν, and assuming that πάντα γάρ has been wrongly transposed.

INDICES.

I. GREEK.

The number denotes the verse, in the note on which the word or matter is illustrated. When the reference is to a *page*, p. is prefixed to the number.)(means, 'as distinguished from.'

A

ᾱ or ᾰ in ἀέλιος, 100
ἄγαγε, ἀγαγοῦ, not found in Attic, 760
ἄγαν γε λυπεῖς, 573
ἄγευστος, act. (κακῶν), 582
ἀγνίζειν τινά, of burial rites, 545
ἄγος φεύγειν, 256
ἄγος = an expiation, 775
ἄγραυλος, 349
ἀγρόνομοι αὐλαί, 786
ἀγχιστεῖα, 174
ἄγω, with acc. of place, 811
ἀδεῖν, 89
ἀδελφός, adj., with genit., 192
αἴ in βίαιος, etc., 1310
αἰθρία and αἴθριος, quantity of ι in, 358
αἵματα, plur., sense of, 121
αἱματόεις, of a flushed face, 528
αἴρω, αἴρομαι, of 'setting forth,' 111
αἴρω with genit. (χθονός), 417
αἰσχροκέρδεια, sense of, 1056
αἰτίαν ἔχειν, two senses of, 1312
αἴτιος, with simple infin., 1173
ἀκαμάτη, 339
ἀκηδεῖν and ἀφειδεῖν confused, 414
ἄκμᾱτος, 607
ἀκούω = λέγομαι, with infin., 836
ἄκρον πεδίον, of Thebes, 1197
ἀλάστορος, 974
ἄληθες, 758
ἀλλά, prefacing a wish, 327
ἄλλα, τά, 'as to what remains,' 1179
ἀλλὰ γάρ, two uses of, 148
ἀλλ' ἴσθι, in threatening, 473
ἀλλὰ μέντοι, 567
ἀλλὰ νῦν, now, at least, 552
ἀλλ' οὖν γε, 84
ἀλλάσσειν φῶς (ἐν σκότῳ), 945
ἀλλήλοις, an irregular use of, 259
ἄλλο τι (ποιεῖν) ἢ..., 497
ἀλλότριος = caused by another, 1259
ἄλσος, said of Thebes, 845
ἀλύξω, fut., 488
ἅμα...ἅμα, 436
ἀμᾶν, 601
ἄμβροτος and ἄβροτος, 1134
ἀμήχανος, defying remedy, 363
ἀμιλλητήρ, as adj., 1065
ἄμιππος, 985
ἄμοιρος, absol., 'unburied,' 1071
ἀμφιβάλλομαι τρίχα, 1093
ἀμφικεῖσθαι, fig., 1292
ἀμφικίονες ναοί, 285
ἀμφίλογος, 111
ἄν with impf. indic., of former belief ('I *should have* said'), 390
ἄν, a peculiar collocation of, 466
,, doubled, 680

ἀνά, apocope of, in ἄνσχεο, etc., 467, 1275
ἀναθήματα, 286
ἀνασπαστός, said of a door, 1186
ἀναφέρω with dat., 273
ἀναχαιτίζω, 291
ἄνδρα=τινά, as subj. to inf., 710
ἄνδρες, individuals, as dist. from πόλεις, 297
ἀνειμένος, ranging at large, 579
ἀνεμόεις, as epith. of thought, 354
ἀνέπταν, 1307
ἀνήρ, emphatic, a true man, 484; cp. 578
ἀνθ' ὧν as='because,' 1068
ἀνθηρός, of passion, 960
ἀνιαρός, quantity of ι in, 316
ἄνολβος, of folly, 1026
ἀνταμύνεσθαι, with good or with evil, 643
ἀντᾶν τινος, in genealogy, 981
ἀντειπεῖν κακῶς=ἀντιλοιδορεῖν, 1053
ἀντί, force of, in ἀντιχαρεῖσα, 149
ἀντί with gen., after a comparat., 182
ἀντιλέγω, normal usage of, 377
ἀντιλογέω, constr. of, 377
ἀντίπαλος with genit., 126
ἀντιπλήξ='struck full,' 591
ἀντίτυπος, 134
ἀντρέπων, 1275
ἀνύμφευτος=δύσνυμφος, 980
ἀνύτω, with acc. of place, 805
ἀνύω and ἀνύτω, 231
ἄνω, οἱ, the living, 1068
ἀξίνη, 1109
ἀξιοῦσθαι, pass., with adj. (to be esteemed such), 637
ἀξιῶ γόους, 1247
ἀξίως, use of, 637
ἀπάγω, technical sense of, 382
ἀπιστεῖν=ἀπειθεῖν, 219
ἀπό)(ἐκ, of progenitors, 193
ἀπό τινος, of result, 695: 'on one's part,' 719
ἀπολύεσθαι, of death, 1268
ἀπορθοῦν γνώμας τινί, 635
ἀποστάζειν, fig., 959
ἀποτίνειν πληγάς, 1351
ἀποφράγνυμαί τι, 241
ἄπρακτος, peculiar sense of, 1035
ἀπώμοτος, to be denied on oath, 388
ἄρδην, 430
ἀρέσκομαι, midd. and pass., 500
ἀρκεῖν, in pers. constr., 547
ἁρμόζειν, intrans., 1318
ἁρμόζω, to betroth, 570
ἁρμός, 1216
ἀρνοῦμαι, when followed by μή, 442
ἄρτι combined with a compound of νέος, 1283
ἀρχαί, a ruler's duties, 177: specially, a king's prerogatives, 744: 'sway' generally, 797
ἀρχήν, adv., use of, 92
ἀρώσιμος, form of, 569
ἀστυνόμοι ὀργαί, 355
ἀτᾶσθαι, 17
ἀτενὴς κισσός, 826
ἀτιμάζω with gen., 22
Ἄτη, blinds men, 622
αὖ joined to τίς, 7, 1281
αὖθις, instead of δέ, with 2nd clause, after a clause with μέν, 1204
αὐλαί, dwellings, 785: of a chamber, 945
αὔλειοι πύλαι, 18
αὔξω, pres., 191
αὐτάδελφος, 1
αὖτε, epic and lyric, 462
αὐτογέννητα κοιμήματα, 864
αὐτόγνωτος, act., 875
αὐτοῖν=ἀλλήλοιν, 145
αὐτοκτονεῖν, sense of, 55
αὐτόνομος=of one's free will, 821
αὐτουργὸς χείρ, 52
αὐτόφωρος, 51
αὐτόχειρ, ὁ, 306
αὐτόχειρ, ambiguous, 1175
αὕτως='likewise,' 85
,, ='even thus,' 715
αὕω as=αἴρω, p. 255
ἀφαγιστεύω, 247
ἀφειδεῖν, sense of, 414
ἀφεῖμαι, not used as perf. midd., 1165

B

βάθρον Δίκης, 853
βακχεύω, in bad sense, 136
βαλβῖδες, 131

βαρύς, resentful, 767
βασιλείδης, formation of, 941
βασιλεῖς, a royal family, 1172
βαστάζω, 216
βεβαρβαρωμένος, said of birds, 1002
βέλη, of frost, or of rain, 358
βιώσιμος and βιωτός, 566
βλάβαι θεῶν, 1104
βλέπειν εἴς τινα, for help, 923
βλέφαρον=ὄμμα, 104
βουλεύω, uses of, 278, 1179
βώμιος, adverbial use of, 1301
βωμοί and ἐσχάραι, 1016

Γ

γάρ in assent, 639
γὰρ οὖν, 489
γε added to an emphatic adj., 739
,, deprecatory force of, 648
,, emphasising a whole phrase, 213
,, emphasising a whole clause, 648
,, lost in the MSS., 648, 1241
,, with repeated pron. (σέ...σέ γε), 789 f.
γε μέντοι, 233, 495
γενεᾶς ἐπὶ πλῆθος, sense of, 585
γενῆς, 249
γέννημα, offspring, 471
γένος, 'tribe' (said scornfully), 1035
γεραίρω, 368
γήρᾳ, without prep., 1352
γλῶσσαι, said of one man, 961
γνῶμαι in tragic lyrics, 620
γνώμης ἄπειρος, 1250
γονὴν ἔχειν τινός=γεγονέναι ἔκ τινος, 980
γοῦν emphasising a pronoun, 45
γυνή, emphatic, a true woman, 579

Δ

δ' οὖν, 688, 890, 1251
δαί and δή, p. 250
δέ added to οὕτω, after a simile, 426
,, introducing an objection, 518
,, irregularly follows τε, 1096
,, =ἀλλά, 85
δεδραγμένος, 235
δεικνύναι, of warning example, 1242
δεινά, τά, senses of, 332
δέμας, of a corpse, 205
δέμας Δανάας=fair Danaë, 944
δεννάζω, 759
δεξιόσειρος, 140
δέον, ἐς, 386
δεσμός, a prison, 957
δή added to ὅταν, 91
,, added to relat. pron., 1202
,, at the end of a verse, 726
,, with μόνος, etc., 58, 821, 895
,, =ἤδη, 939
δηλοῖ ὠμός, for δηλοῖ ὠμὸς ὤν, 471
δηλόω with partic. in nomin., 20
δῆτα in assent, 551
Δηώ=Δημήτηρ, 1121
διὰ δίκης ἰέναι τινί, 742
διὰ μέσου construction, the, 537
διὰ στέρνων ἔχειν, 639
διὰ φρενῶν, 1060
διὰ χερῶν λαβών, 916; cp. 1258
διαπτυχθέντες, said of men, 709
διασκεδαννύναι νόμους, 287
διδάσκομαι, midd., sense of, 356
διδόναι μετάστασιν, 718
δίκαιός εἰμι with infin., 400
δίκελλα, 250
Δίκη, the, of the νέρτεροι, 451
δίκη δαιμόνων, 921
διπλοῦν ἔπος, 53
διπλοῦς, senses of, 14: distributive use of, 725
διπλῇ, adv., use of, 725
δίχα, adv. or prep., 164
δοκεῖ (impers.), corrupted to δοκεῖς, 1102
δορί and δόρει, 195
δράκων, meaning of, 126
δυοῖν...δύο, 13
δύσαυλος, 358
δυσκάθαρτος, 'hard to appease,' 1284
δυσμαχητέον, 1106
δυσσέβεια=the *repute* of impiety, 924
δυσχείρωμα, 126

E

ἐάν τε καὶ [ἐὰν] μή, 327
ἐγγενεῖς θεοί, 199
ἔγκληρος, senses of, 837
ἔγνωκα, 'I have come to know,' 1095
ἔγχος=ξίφος, 1236

ει for ι in ἐναίθρειος, etc., 358
,, with subjunct., 710
εἰ βούλει, in putting a supposition, 1168
εἰ δ' οὖν, elliptical use of, 722
εἰ καὶ δυνήσει (καί with the verb), 90
-ειας, termin. of optat., 1244
εἴβομαι, 527
εἰδέναι ἥπια, etc., only epic, 71
εἴκειν with genit., 718
εἴκειν κακοῖς, sense of, 472
εἰς δέον, 386
εἰς μέσον, 386
εἴς τι, 'with reference to' it, 212, 376
εἴς τινα, τό, 'what concerns him,' 1349
εἰσί understood, 967, 1017
εἴ τοι, *siquidem*, 516
ἐκ = by means of (ἐκ πυρὸς ὀπτός), 475, 990
,, of the agent, 973, 989
,, = 'owing to,' 111, 180, 1015, 1058
,, with ref. to station (ἐκ πάγων κάθημαι), 411
,,)(ἀπό, of progenitors, 193
ἐκ μελαίνης λευκή, 1093, cp. 1318
ἐκ πάντων, 'chosen out of,' 164, 1137
ἐκ πολέμων, 'after,' 150, 1281
ἔκ τινος, by his command, 957
ἔκ τινος ἄρχεσθαι, 'be ruled by,' 63
ἐκβάλλειν φρένας, 648
ἐκείνη = 'she whom we sought,' 384
ἐκκηρύσσω, senses of, 27
ἐκλύω and ἐκλύομαι, 1112
ἐκπέλει, 478
ἐκπέμπω, act. or midd., 19
ἐκπράσσω with ὥστε (or ὡς) and inf., 303
ἐκπροτιμᾶν, 913
ἐκτίνειν ἄθλον, 856
ἐλέγχειν πράξεις, 434
ἐλελίχθων, 153
'Ελευσίνιος, with ὅν, 1121
ἔλκος, said of a false friend, 652
ἔμμεν = εἶναι, 623
ἐμοί for ἐμαυτῷ, 736
ἐμπαίζειν, 800
ἔμπας = ὅμως, 845
ἐμπίπτειν τινί, of attacking, 782
ἔμπυρα, in divination, 1005
ἐμφανής)(ἐκφανής, 448
ἐμφορτίζεσθαι, 1036
ἐμφύλιος = συγγενής, 1264
ἐν = 'with' (of instrument), 764, 1201
,, with ref. to days, 'within,' 1066
ἔν γε, preferable to εἶν, 1241
ἐν δεινῷ πάρεστιν, 1097
ἐν δικασταῖς, 'before' them, 459, 925
ἐν ἐλπίσιν τρέφειν, etc., 897
ἔν τινι γελᾶν, 551
ἐν τούτοις, senses of, 39
ἐν τῷ (= τίνι) συμφορᾶς; 1229
ἐναίθρειος, 358
ἐναίρειν, 871
ἔναντα, 1298
ἐναντία, τά, in euphemism, 667
ἐναργής, 795
ἔνεστι)(πάρεστι, 213
ἔνθα = ἐκεῖσε ἔνθα, 773
ἐνίκησε, impers., 233
ἐννυχεύειν, 784
ἐνοδία, epith. of Hecatè, 1199
ἔντιμα, τὰ τῶν θεῶν, 77
ἐξ ἀλόθεν, etc., 106
ἐξ ἐμοῦ, 'on my part,' 92, 95, 207
ἐξ ὀργῆς ταχύς, 766
ἐξ ὅτου, of a definite time, 12
ἐξίσταμαι καρδίας, 1105
ἐξίσταται ὁ νοῦς τινι, 564
ἐξορθοῦν, 83
ἔξω δρόμου φέρεσθαι, 801
ἔοικε, ὡς, with irreg. inf., 740
-εος for -εως in genit., in iambics, 162
ἐπάγεσθαι, fig., sense of, 362
ἐπάλληλος, 57
ἐπαμαξεύω (not ἐφ-), 251
ἐπαρκεῖν, 'to hold good,' 612
ἐπί with dat. of negative verb (ἀρρήτοις), 556
ἐπί with dat., 'with a view to,' 88: of attendant circumstances, 157
ἐπὶ νόσου ἔχεσθαι, 1140
ἐπί τινα, τό, 'what concerns him,' 889
ἐπὶ ψόγοις, 'with continual censures,' 759
ἐπὶ ψυχῇ, 'in' it, 317
ἐπιγιγνώσκειν, 960
ἐπικτείνειν, to slay anew, 1030, 1288
ἐπίληπτος, caught in the act, 406

ἐπίνοια as = after-thought, 389
ἐπινύμφειος, 814
ἐπίρροθος, 413
ἐπισκήπτομαι, pass., 1313
ἐπισπᾶν θύραν, 1186
ἐπίσταμαι with infin., 293
ἐπίσταμαι with inf. = to be capable of doing, 686
ἐπιστρέφεσθαι, to turn round, 1111
ἐπισυναλοιφή, 350
ἐπιτάσσειν, 664
ἐπίχειρα ξιφέων, 820
ἐπιχωρεῖν τινι, to side with, 219
ἐπεί with subjunct., 1025
ἐπεί γε δή, 923
ἔπειτα, τό,)(τὸ μέλλον, 611
ἐπέρχεσθαι, of rumour, 700
ἐπέχειν τινί, to assail one, 986
ἐπήβολος, 492
ἐπόψιος, pass., 1110
ἔπτην, 113
ἔργα, τά, a man's merits, 729
ἔργμα and ἕρμα, 848
ἔργον, pregnant sense of, 730
ἑρέσσω, *animo volutare*, 159
ἐρι and ἀρι, compounds with, 348
ἐρινύς, an infatuated impulse, 603
Ἑρκεῖος Ζεύς, 487, 1301
-εσκον, forms in, 949
-εσσι, dat. ending in, 116, 1297
ἑστάναι ὄπισθέν τινος, 640
ἐστί understood, 834
ἐστιοῦχος, 1083
ἐσχάρα, 1016
ἔσχον, came to have, 1229
ἔτι = 'at some future time,' 69
,, with ζῆν, 3
ἕτοιμος, of a doom, 878
ἔτος εἰς ἔτος, 340
εὐ-, temporal aug. of verbs in, 1164
εὐαγής, 521
εὐθύνειν, absol., 'to rule,' 1164
εὔιον πῦρ, 964, cp. 1135
εὐκρότητος, 430
εὐνή, a bride, 1224
εὐνῆς λέχος, 425
ἐφαγνίζειν)(ἀφαγνίζειν, 196
ἐφέζομαι with acc., 351
ἔχειν βάρος = βαρὺς εἶναι, 1273
,, αἰτίαν, two senses of, 1312
,, ὕβριν, etc., 300
ἐχθές and χθές, 456
ἔχω = *cognitum habeo*, 9
,, = 'know how,' constr. of, 270
,, prefixed to aor. part., 1058, 1068, 1272

Z

ζεύγνυσθαι, fig. sense of, 955
Ζεὺς Ἑρκεῖος, 487
ζῇ and ζῆθι, 1169
ζῶν with another participle, 309

H

ἦ interrog., first in its clause, 1281
-η or -ην, in acc. of proper names, 198
ἦ γάρ...; 44
ἦ καί...; 403: where καί belongs to the following word, 752
ἠδέ in tragic dialogue, 673
ἡδέως, use of, 70
ἤδησθα, not ἤδης, 447
ἡδονή, sensuous impulse, 648
ἤλεκτρον, 1038
ἡμεροσκόπος, 253
ἦν understood, 948
ἡνσχόμην, an unexampled form, 467
ἥνυον and ἤνυτον, 231
ἦσθα in Attic drama, 447
ἡσυχώτερος and -αίτερος, 1089
Ἥφαιστος = πῦρ, 123

Θ

θάλαμος, fig., of the grave, 804
θανὼν νέκυς, 26, 515
θεήλατος, 278
θεογεννής, 834
θεοὶ ἐγγενεῖς, 199: προγενεῖς, 938
θερμός and ψυχρός, how contrasted, 88
θιγγάνω, alleged use with acc., 546
θίς, masc. or fem.; senses of, 590
θραύειν)(ῥηγνύναι, 476
Θυῖαι = Θυιάδες, 1152

I

ῑ before βρ, 336
-ια for -εια in εὐσεβία, etc., 943, 1028

-ιδᾶ, how added to stems in -ευ, 941
ἰδέ, epic, = ἠδέ, 968
ἰδεῖν, epexegetical, 206
ἴλλω, 340
,, or εἴλλω, p. 250
ἴμερος, 796
ἵππειον γένος, sense of, 341
ἴσθ' ὅτι in adverb. parenthesis, 758
ἰσόθεος with ῐ, 837
ἴσον, subst., = 'an equal part,' 489
ἴσος doubled, 142
ἴσου, ἐξ, = 'no *more* than,' 516
ἵστασθαι πρός τι, 299
ἰών added to a verb of doing, 768

K

καί = 'and now,' with an imperative, 491
,, emphasising a verb, 280, 1062: where the verb asks a question, 726, 772, 1314
,, gives a modest tone, 719
,, ('indeed') influencing a whole phrase (as κατακτεῖναι νοεῖς), 770, 1253
,, = 'on their part,' 928
καὶ δή, 245
καὶ δῆτα in question, 449
καὶ εἰ, = '*and* if,' 234
καὶ μήν, = 'and yet,' 1054
,, in reply, 221
,, introduces a new person, 526
καὶ ταῦτα with partic. or adj., 322
καὶ φημὶ...κοὐκ ἀπαρνοῦμαι, 443
καθαγνίζειν τινά, of burial-rites, 1081
καθαιρεῖ, 'condemns,' 275
καθάρσιος, of Dionysus, 1143
κακός, 'ill-omened,' 1001
καλλύνω, fig., 496
καλυπτός, said of the covering, 1011
καλχαίνω, 20
καλῶς, = 'speciously' (but untruly), 1047
καπνοῦ σκιά, 1170
κάρᾳ, dat., 1272
καρδία, the heart's wish, 1105
κᾆτα as = 'and *so*' (not, 'and *yet*'), 1019
κατ' ἄκρας, 201
καταζεύγνυσθαι, of strict imprisonment, 946
καταμᾶν, 601
καταρρηγνύναι τροπάς, 675
καταρρυής, 1010
καταρτύω, to make docile, 477
κατάσχετος, 1253
καταυδᾶν, 86
κατήναρον, 871
κατηργυρωμένος, 1077
κάτωθεν = κάτω, 521
κατῶρυξ as subst., 774
κεῖνοι, the dead, 525
κεῖσθαι, to stand on record, 485
κεκτῆσθαι)(ἔχειν, 1277
κέλευσμα and κέλευμα, 1219
κεντεῖν, fig., 'to stab,' 1030
κέρδη, plur., not of money, 1326
κερκίς, 976
κερτόμιος, 956
κηδεμών, 549
κινεῖν, of sacrilege, 1061
κινεῖν τινα, to keep one alert, 413
κλαύματα, meaning punishment, 932
κλέπτειν τινα, to delude him, 681, 1218
κλῆθρα, of doors, 1186
κλίνομαι, to lean (for support), 1343
κλύειν τινός = κλ. περί τινος, 1182
κνώδοντες, of a sword, 1233
κοινός, of kinship, 1
κοιρανίδαι, princes or nobles, 940
κόλποι, of Eleusis, 1121
κομψεύω, 324
κοπίς, 602
κοσμεῖσθαι, midd. and pass. senses of, 677
κοσμέω, of burial-rites, 396
κουφόνους, epith. of birds, 343
κράτη, a king's powers, 60, 166: = victory, 485
κράτιστος εἶ ζῶν = κράτιστόν ἐστί σε ζῆν, 1327
κρεμαστός, in punishment, 309
κρίνω, = ἀνακρίνω, 'to question,' 399
κρύπτω as = 'bury,' 285
κτερίζειν, 204, 1071
κτῆμα, of a mental quality, 684
κτίζειν, of rites, festivals, etc., 1101
Κυάνεαι, the, 966
κωτίλλειν, 756

Λ

λαβεῖν, epexegetic, 439
λακπάτητος or λαξπάτητος, 1275
λάλημα, 320
λέγειν τι, to say something strong, 757
λέγειν καὶ ἀκούειν, 757
λέγω κἀμέ (instead of κἀμοί), 32
λείπεσθαί τινος, to be deprived of, 548
λεύκασπις, 106
λέχριος, fig., 1344
λιθόστρωτον, epith. of νυμφεῖον, 1204
λιμήν, fig. sense of, 1000; of Hades, 1284
λόγοις, in word only, 543
λόφος, rarely of the human neck, 292
λύειν opposed to ἐφάπτειν, 40
λύειν βλέφαρα, sense of, 1302
λυσσαίνω, 633

M

M and ΛΛ confused in MSS., 436
μα omitted after οὐ, in oath, 758
μάλιστα, marking the better of two alternatives, 327
μᾶλλον added to a comparative, 1210
μάντεων ὑπέρτερον, proverbial, 631
μάταιος, of rash folly, 1339
μέγας='presumptuous' (λόγος, etc.), 127
μεῖζον ἢ κατ' ἄνδρα, 768
μέλει, of rulers, 873; of gods, 1335
μελλόγαμος, 628
μέλλω, fut. inf. or pres. inf. after, 460
,, with infin. understood, 939
μέν, emphasising one word (where no δέ follows), 11, 65, 78, 498, 634, 681, 1336
,, omitted before δέ in epanaphora, 806 ff.
,, without an answering δέ (the construction changing), 1199
μὲν οὖν, with distributed force, 65
μέσσος in iambics, 1223
μετάστασις, 718
μή, generic, 179, 494, 685, 691, 697 f., 716, 1325
,, where μὴ οὐ could stand, 443
,, with inf., after verb of denying, 263
μή with inf. after ἀρνοῦμαι, 'deny,' 442
,, with inf. after ἐπίσταμαι, 1094
,, with indic. after verb implying fear (εἴσομαι μὴ καλύπτει), 1253
,, with partic. after an imperat., 1063 ff.
μὴ 'μοῦ, 83
μὴ οὐ, with inf., 97, 936
μὴ τριβάς (sc. ποιεῖσθε), 577
μηδέν, τό, 234
μηδένα, τόν, etc., 1325
μῆκος=amplitudo, 393
,, adverb., 'at length,' 446
μήν=καὶ μήν (introducing a new comer), 626
μῆνες θεῶν, sense of, 607
μητρός and μητρία, 1011
μήτε misplaced, 204
,, (or οὔτε) understood, 267
μηχανή, rarely μαχανά in trag. lyrics, 349
μία without subst., 'one mother,' 513
μίασμα, religious, idea of, 1044
μῖσος, said of a person, 760
μιτώδης σινδών, 1222
μόλις μέν, with verb understood, 1105
μόνος with genit. of the cases *excluded* (as, τῶν ἄλλων), 508
μόροι, 1313, cp. 1329
μύδρος, 264
μύω, 421, 1302

N

ναυκληρεῖν πόλιν, 994
νεαρός, senses of, 857
νέατος, sense of, 627
νεῖσθαι, 33
νέκυς redundant with θανών, etc., 26, 515
νέος as='novel,' 1266
νεφέλη, a cloud on the brow, 528
νιν=αὐτάς, 577
νομίζεσθαι with genit., 738
νόμισμα, senses of, 296
νόμοι)(νόμιμα, 455; as='rules of conduct,' 191
νόσος, fig., in moral sense, 732
νοῦς, ὁ, τῶν φρενῶν, 1090
νυμφεῖα=νύμφη, 568
νυμφεύειν=γαμεῖσθαι, 654
νῦν and νῦν, 324

νῦν = 'just now,' 'lately,' 150
νῦν τε καὶ πάλαι, etc., 181
νὺξ ἡ νῦν, 16
Νῦσα, meaning of, 1131

Ξ

ξυρόν, fig., of peril, 996

O

ὃ before πρ, 612: before φρ, 1104
ὁ δ' οὖν, with a defiant imperat., 751
ὅδε and οὗτος combined, 39, 293, 296, 751
ὅδε with adverb. force ('yonder'), 1279
ὁδοὶ ἀγρίαι, in moral sense, 1274
οἱ δέ, when no οἱ μέν has preceded, 202
οἵ τ' ὄντες οἵ τ' ἀπόντες, 1109
οἷδ' ὅτι, as adverbial parenthesis, 276
Οἰδιπόδα, genit. or vocat., 380
οἰκεῖος, said of woe, in two senses, 1187
οἴμ' ὡς, impatient, 320
οἴμοι with genit., 82
οἷος, adverbial, (οἷα ἔρχομαι, in what manner,) 847
,, explanatory, with ποτέ, 866
οἶστρος, fig., 1002
ὀλίγιστος and ὀλιγοστός, 625
ὅμαιμος, said of brother and sister, 512
ὅμοιον, adv., 586
ὁμορροθεῖν, 536
ὁμοῦ = ἐγγύς, 1180
ὁποία σοι δοκεῖ = ὁποιαδήποτε, 71
ὁπότερος in direct question, p. 242
ὅπου, sc. ἐστίν, in epexegesis, 318
ὅπως = ὅτι, 223
ὁρᾶν τι, to take a certain view, 508
ὀργαί, fits of anger, 956
ὀργή, disposition, 355, 875
ὀρθόκρανος τύμβος, 1203
ὀρθόπους, epith. of a hill, 985
ὀρθός, of fulfilled prophecy, 1178
ὀρθοῦσθαι, to be prosperous, 675
ὀρθόω, senses of, 163
ὀρθῶς = ἀληθῶς, 99
ὅρκος, pleonastic phrases with, 394
ὄρνῖς and ὄρνῑς, 1021
ὅς or ὅστις, instead of ὥστε (after οὕτω, etc.), 220
ὅσια πανουργεῖν, 74
ὅσον θύματα (sc. εἶναι), 775
ὅσσοις in iambics, 1231
ὅταν, clause with, as object (μισῶ, ὅταν), 495, cp. 1165
ὅτε, causal, 170
οὐ following οὔτε, 953
,, following its verb, 96
,, repeated for emphasis, 5
,, with inf. after verb of 'saying,' etc., 377, 706
,, with fut. indic. (interrogative), followed by a direct imperative, 885
οὐ γάρ, in indignant question, 21
οὐ γὰρ δή, in rejecting an alternative, 46
οὐ δή που, in question, 381
οὐ μή with 1st pers. fut. ind., in denial, 1043
οὐδαμά and (Dor.) οὐδαμᾷ, 763
οὐδαμοῦ λέγω, 183
οὐδ' ἂν εἷς, 884
οὐδ' ὥς, 1042
οὐδέ = καὶ οὔ (μέγας οὐδὲ μικρός), 492, 1269
οὐδέν, adv., though near a neuter sing. noun, 393
οὐδὲν ἄτας, no sort of calamity, 583
οὐκ ἐοικέναι τινί = to be greater than it, 393
οὔκουν...γε, 321
οὕνεκα = 'that,' 63
οὐράνιον ἄχος, 418
οὔτε (or μήτε) understood, 267, 851
οὔτε...τε, 763
οὕτως = 'without more ado,' 315
ὀφλισκάνειν μωρίαν τινί, 470
ὄχθη and ὄχθος, 1132
ὀχμάζω, 351

Π

πάγκοινος, of Eleusis, 1120
παγκοίτης = ὁ πάντας κοιμίζων, 810
παίω, aor. of, rare in Att. prose, 171
παμβασιλεία, the, not κατὰ φύσιν, 737
παμμήτωρ, 1282
πάμπολυς, 613
πᾶν ποιεῖν stronger than πανουργεῖν, 300

πάνδημος πόλις, 7
πανουργία and πᾶν ἔργον, 300
πανσαγίᾳ, 107
πάντα, adv., 640, 721
πάντ' ἐπίστασαι, closing a speech, 402
παντα χῇ δρῶν, however one may act, 634
παντελεῖς = σύμπασαι, 1016
παντός, ἐκ, from *any* source, 312
παπταίνειν with acc., sense of, 1231
παρά with genit., an inadmissible use of, 966, 1123
παρ' οὐδέν (with ὡς), 35; how used, 466
παραγκάλισμα, 650
παραλλάσσω with infin., 298
παρασπᾶν, fig., 792
παραστάτης, in military sense, 670
πάρεδρος, fig., 797
παρεικαθεῖν, 1102
παρείρω, proper use of, 368
παρήχησις, 103, 470, 974, 1263
πᾶς without art., as = 'the whole,' 178
παστάς, 1207, p. 264
πάταγος)(βοή, 126
πέλας αὐτὸν ὁρῶ, without ὄντα, 580
πέμπω, absol., as = 'to send word,' 162
πέραν)(πέρα, 334
περί after ὁπόσοι ζῶμεν (*sc.* ἡμῶν), 214
περὶ ξίφει (πίπτειν), 1301
περιβαίνειν with dat., 1209
περιβρύχιος, 336
περιπετής, act., 1223
περιπτύσσειν, of imprisoning, 886
περισκελής, 475
περισσὰ πράσσειν, 68
περιστέλλειν, of funeral rites, 903
πηγαὶ δακρύων, 803
πικρός = in bitter grief, 423
πιμελή, 1011
πίμπρημι rarer in prose than ἐμπίμπρημι, 201
πλέον τι, something advantageous, 40, 268
πλήρης = defiled, 1017
πνείω in tragic lyrics, 1146
πόδα ἔχειν ἔξω κακῶν, etc., 619
ποδαγός, 1196
πόδες, the, of a sail, 715
ποιεῖν understood, 497
ποιεῖσθαι ἑαυτοῦ, 547
πόλεος in iambics, 162
-πολις, sense of adjs. compounded with, 370
πολλά, adv., with adj., 1046
πολλόν in iambics, 86
πολυκτήμων, 843
πολύπλαγκτος, epith. of hope, 615
πολυώνυμος, of Dionysus, 1115
ποσί, τὰ ἐν, 1327
πόσις, the genit. not in Attic use, 909
ποταίνιος as = 'novel,' 849
ποτέ = *tandem aliquando*, 244, 622
,, with exclamatory οἷος, 866
ποῦ γνώμης ἐστί;)(ποῖ γνώμης εἶσι; 41
πράξεις, plur., = τύχαι, 1305
πράσσειν, 'to fare,' with adverb. phrase (ἐκτὸς ἄτας), 625
πρεσβεύειν = to be best, 720
πρίν, without ἄν, with subjunct., 619
πρὶν καί, 280
πρὸ χειρῶν, 1279
προγενεῖς θεοί, 938
προδιδόναι ἡδονάς, 1166
πρόδρομος, 107
προέχω with dat. (τιμῇ), 208
προπέμπειν, said of a messenger, 1287
πρός with gen. of cause, 51, 170
,, with dat., after verb of falling, 1189
πρός τι, 'compared with' it, 1171
πρὸς φίλων, on their part, 919
πρὸς χάριν, senses of, 30
προσαύω, 619
προσεῖναι, of circumstances, etc., 1252
προσεύχεσθαι, absol., 1337
προσήγορος, act. or pass., 1185
προσκεῖσθαι, sense of, 94
προσκοπεῖν with genit., 688
προσπίπτειν εἴς τι, 855
προστάσσεσθαι, of soldiers, 670
προστίθεσθαι, to contribute help, 40
προταρβεῖν τινος, 83
προτιθέναι γνώμας, 161
πρόχους, ewer, 430
πτέρυξ, blade of a knife, p. 266
πτόλις not used by Soph., 733
πτύειν with dat., 1232
πτύσας, with loathing, 653
πύργος, city-walls, 953

P

ρ for ρρ (χρυσόρυτος), 950
ῥίζα, of a family, 600
ῥέθος = πρόσωπον, 529
ῥοθέω, 259
ῥυθμίζω, 318

Σ

σαίνειν, of a sight or sound, 1214
σέ τε...σέ τε, 724
σεβίζειν, to respect a law, 943
σείειν κάρα, in defiance, 291
-σθα, term. of 2nd pers. sing., 447
σινδών, 1222
σκαιός, force of, 1028
σκηπτός, senses of, 418
σπαράγματα, mangled corpses, 1081
σπεῦδε βραδέως, 231
σπλάγχνων ἐκ τῶν σῶν τις, 1066
στεγανός, 114
στέλλω)(στέλλομαι, 165
στέργω τινα, = to tolerate, 292
στερεός, stubborn, 1262
στῆναι, to remain constant, 1156
στοχάζομαι, a peculiar sense of, 241
στρατός as = δῆμος, 8
στρέφειν κάτω, absol. (sc. ναῦν), 717
στυγερός, 144
συγγιγνώσκω, to become conscious, 926
συγκαταίθειν, 1202
συγκατεύχομαι, 1336
συγκέκραμαι, 1311
σύγκλητος, technical sense of, 160
σύμμετρος τύχῃ, opportune for, 387
σύμπλους, fig., 541
συμφιλεῖν, 523
σύν as adv., 85
„ of what one wears or carries, 116
συνέχθειν, 523
σύνοικος with genit. instead of dat., 451
σφε, sing. or plur., 44
σχεδόν τι, ironical, 470
σχέτλιος, 47
σχῆμα, outward show, 1169
σχολῇ, 231
„ ironical, 390
σῴζω, said of a ship, 189

T

τὰ δέ, adverb., 'on the other hand,' 1345
ταγός, 1057
ταλαίφρων, said pityingly, 39
ταλις, 628
ταμίας, said of Dionysus, 1154
τἄν (τοι ἄν), corrupted in MSS., 747
τανταλόω, 134
ταράσσειν νεῖκος, to stir it up, 794
ταύτῃ (adv.) with τοῦτο, etc., 722
τάφον χεῖν, 80
τάφος as = ταφή, 306
τε, instead of δέ, after μέν, 1162
„ irregularly placed, 121, 1123
„ ...δέ, 1096
„ ...καί, in temporal parataxis, 1186
τείνειν, of strife, or sound, 124
„ perf. pass. of, said of light, etc., 600
τείνειν ἄγαν, absol., 711
τελευτῶν, adverbial use of, 261
τέλη νυμφικά, nuptial rites, 1241
τέλη πάγχαλκα, 143
τέλος, sense of, in οἱ ἐν τέλει, etc., 67
τεός, 604
τέρπειν, its aor. midd. not Attic, 691
τήκεσθαι, 'to be decomposed,' 906; 'to exude,' 1008
τηλέπορος, distant, 983
τι omitted (καλῶς ἔχον, something good), 687
„ with genit., in exhortations (τῶν προκειμένων τι χρὴ πράσσειν), 1334
τί δ' ἔστι; 20, 1281; with νέον, 991
τί δ' οὔ...; 460
τί οὐ μέλλω, with inf. understood, 448
τί συμφορᾶς = ποία συμφορά, 1229
τί χρῆμα, 1049
τίθεσθαί (τινα φίλον) = 'to deem,' 187
τιθέναι, 'to deem,' with infin., 1166
τίθημι)(τίθεμαι νόμον, 8
τιμαί, esp. offerings to a god, 745
τιμᾶν χάριν, to render it duly, 514
τις added to predicate, where subject has art., 252, 365
„ in a sinister hint, 751
„ in ἀ μοιριδία τις δύνασις, 951

τις omitted after partitive genit., 1068
,, omitted (θνητὸς ὢν δυστυχεῖ), 455
,, repeated (λέγει τις ἢ πράσσει τις), 689
,, with 2nd of two clauses, where it affects both, 257
τις εἰς instead of εἴς τις, 269
τὸ ἐπὶ τήνδε, quod ad eam attinet, 889
τὸ μή with inf., instead of simple μή, 27, 535, 544
τὸ σὸν μέρος, adv., senses of, 1062
τοῦν introducing a reason, 124
τοιοῦτος, adversative, 'in such wise,' 1012
τοῖς, τοῖς δέ, the one side,...the other, 557
τοτέ...ἄλλοτε, 367
τοῦτο μέν, followed by ἔπειτα δέ, 61: by τοῦτ' αὖθις, 167
τράφω with predicative adj. (ἄκοσμα), 650
τραπόλιστος, 855
τρισαῖος Ζεύς, 143
τρόχος)(τροχός, 1065
τυγχάνω with acc., 778
τυμβεύειν, intrans., 888
τυμβήρης, 255
τύπτω, how far in Attic use, 171
τυραννίς, allusions to, 506
τύραννος with a bad sense, 1056
τυφλῶ ἕλκει, 971 ff.

Υ

ῡ before βρ, 1116
ὑγρός, epith. of water, 1123
ὑγρός, 'nerveless,' 1237
υἱέσι, the Att. dat. pl. of υἱός, 571
ὑμέναιος)(ἐπιθαλάμιος, 813
ὕμμε, 845
ὖν and ῦν in κλιτύν, 1143
ὑπαί, in iambics, 1035
ὕπατος, class. use of, 1332
ὑπέρ=ἕνεκα, 932
ὑπερβάς, absol., 663
ὑπερκλία, with ῐ, 130
ὑπερπόντιος φοιτάς, 785
ὑπέρτερον=πλέον, 16
ὑπερτρέχω, fig., to prevail over, 455
ὑπήνεμος, 411
ὑπίλλω, 509
ὑπό with acc. (ὑφ' ἥπαρ), 1315
,, with dat. of instrument, 975
ὑπό with dat., rare in Attic prose, 65
,, ,, gen. (οἱ ὑπὸ χθονός), 65
ὑπὸ σκότου, 692; cp. 1248
ὑπόρχημα, substituted for a stasimon, 1115
ὕστερός τινος)(ἥσσων τινός, 746
ὑστεροφθόρος, 1074
ὑφειμένη, 'lurking,' 531
ὑψίπολις, 370

Φ

φαίνεσθαι, pass., of old sayings, 621
φαίνομαι with adj., without ὤν, 177
φάος, fig. use of, 599
φάρξαι, spelling of, 241, cp. 957
φέρειν with partitive gen., 537
,, =φέρεσθαι, 464
φέρεσθαι, epexegetic of μείζων, 633
Φερσέφασσα, 894
φεύγω=to plead in defence, 263
φημί, accentuation of, 561
φίλος (masc.), said of a wife, 652
φοναῖς, ἐν, 696
φονάω, 117
φορεῖν ἦθος, 705
φρενοῦν, 754
φρονήσας, how used, 1031
φυγαί, means of escape, 363
φύξιμος, governing acc., 786
φύσις, one's age, 727

Χ

χαίρειν, τό, joy, 1170
χαλκόδετοι αὐλαί, 945
χάριν, πρός, 30
χάριν τόλμης, 'on account of' it, 371
χείμαρρος, as adj., 712
χείρεσσι, in iambics, 1297
χελιδονίζειν=βαρβαρίζειν, 1001
χιών, as='snow-water,' doubtful, 819
χθές and ἐχθές, 456
χοαί to the dead, 431, 901: when poured by Antigone, 429
χολή and χολαί, 1010
χοραγὸς ἄστρων, of Dionysus, 1147
χορεύω θεόν, in his honour, 1153
χρή with dat., no certain Attic example of, 736

χρῇς, χρῇ, 'wish,' 887
χρησθῆναι, classical senses of, 23
χρόνος, ὁ, the natural term of life, 461; one's present age, 681
χρόνῳ ποτέ=sooner or later, 303
χρύσεος with ῠ, 103
χρυσοῦς, in fig. sense, 699

Ψ

ψαύω does not govern acc., 546; cp. 857, 961
ψῆφος, a monarch's decree, 60
ψυχή)(φρόνημα and γνώμη, 176
ψυχή, ἡ ἐμὴ=ἐγώ, 559
ψυχρός, giving little joy, 650

Ω

ὦ παῖ, meaning of, 1289
ὦ πάντες ἀστοί, 1183
ὤν omitted, 177, 471, 493, 580, 719, 1327
ὡς exclamatory, 997
,, instead of ὅ or ἅ, 706
,, limiting (ὡς ἐμοί), 1161
,, with fut. ind., after οὐκ ἔστιν (where ὅπως is usual), 750
,, with fut. partic., denoting what nature has fitted one to do, 62; with fut. partic. after ἴσθι, 1063
,, with gen. absol., 1179
,, without ἄν, with subjunct., 643
ὡς ἄν elliptically with subjunct. ('see that ...'), 215
ὡς ἔχω=forthwith, 1108, 1235
ὡσεί, 653
ὥστε (or ὡς) after ἐκπράσσω, 303
ὠφελεῖν with dat., 560

II. MATTERS.

A

abstract for concrete (*ἐπανάστασις*, a rebel), 533

acc. after phrase equiv. to transitive verb, 211, 857

accus. in appos. with sentence, 44

,, internal, with *ἄχνυμαι*, 627

,, of part affected, after another acc., 319

,, of place, after *ἄγω*, 811; *καταβαίνω*, 822; *παραστείχω*, 1255

,, of respect (*σπέρμα*, by race), 981

,, of that by which one swears, 265

,, with inf., where dative could stand, 838

,, with *χορεύω*, etc., 1153

,, *σέ*, without verb, in abrupt address, 441

,, agreeing with pers., instead of subst. with prep. (*ὑπερπόντιος* = *ὑπὲρ πόντον*), 785

,, as epithet of a compound phrase (*νεῖκος ἀνδρῶν ξύναιμον*, instead of *ξυναίμων*), 794, 863, 879, 980, 1164

Acheron personified, 816

adj. compounded with noun of like sense as the subst. (*σπεῖραι δικτυόκλωστοι*), 7, 346, 431, 1210, 1283

,, compounded with the same noun which it qualifies (*δύσπνοοι πνοαί*), 502

,, compound, = two distinct epithets, 146, 1126, 1286

,, compound, equiv. to adj. and subst. in genit. (*αἷμα ἀνδροφθόρον*), 1022

adj. doubled (*νέος νέῳ*), 156, 929, 978

,, ,, to mark reciprocity (*φίλη μετὰ φίλου*), 73, 142

,, neut. plur., as adv., 546

,, of two terms., poetically of three, 134, 339

,, of three terms., poetically of two, 867

,, proleptic (*ὀπτὸς περισκελής*), 475

,, used adverbially (*ὅρκιος*), 305, 1215, 1230, 1301

,, verbal, with act. sense, 582, 875

,, verbal in *-τέος*, impers. neut. plur. (*ἀμυντέα*), 677

,, ,, answers to pass. sense of verb, 678

,, ,, governing a case (*σὲ φύξιμος*), 786

adv. following noun with art. (*τῶν λεγόντων εὖ*), 659, 723, 1060

adverbs in *-η*, 138

Aeschylus, his *Seven against Thebes*,—how related to the *Antigone*, p. x

Alfieri's *Antigone*, p. xxxix

altar of Zeus Herkeios, 487

altars, public and private, 1016

ambiguity, a grammatical, obviated by a natural stress or pause in speaking, 288, 467

Anaea, p. xlii, n. 3

anapaest in 5th place (proper name), 11, 1180

anapaests, use of in the Parodos, 100

,, Doric forms in, 110 f., 804 f., p. 248

,, use of in this play, p. xlviii

Androtion, *Atthis* of, p. xliv

antecedent to be supplied in dative, before relat. in another case, 1194
,, drawn into relative clause, 404, 1156
antithesis, proverbial ('good or bad,' etc.), 40
aor. part. with ἔχω, 22, 180, 794, 1058, 1068, 1272
,, referring to a moment just past (ἀνέπταν), 1307
apocopè of ἀνά in compos. (ἀντρέπων), 1275
apposition, partitive, 259; in accus., 21, 561
Ares, the Thracian god, 970
Argive shield, the, white, 106
Aristophanes of Byzantium, ὑπόθεσις ascribed to, p. 4
Aristotle on Haemon's conduct, 1233
Aristotle's quotations, 223
art. as in τῶν ἐχθρῶν κακά (without τά), 10, 365
,, as relat. pron., in iambics, 1086
,, =a possessive pron. (τοὺς φίλους ποιούμεθα), 190, 279
,, generic (ἡ σωτηρία), 186, 222
,, as penult. syllable of a verse, with its noun in the next v., 67, 78; as last syll., with do., 409
,, in scornful quotation (τὴν δόξαν, your 'δόξα'), 324
,, omitted with adjectival οὗτος, 485, 990
,, omitted in πᾶσα πόλις, 'the whole city,' 178
,, place of in ἄνδρα τὸ μανθάνειν (for τὸ ἄ. μ.), 710
,, with adj., in irony (ὁ ἀγαθός), 31, 96
,, with inf., instead of simple inf., 78, 236, 443, 664
,, with partic. in οὐδὲν τὸ μέλλον, 360
,, with superlative, 100
asyndeton (ἀνδρῶν γυναικῶν), 1079
Attius, *Antigone* of, p. xxxviii
augment of ἐκαθήμην, sometimes omitted, 411
,, prodelision of ('φάνη), 457
,, temporal, of initial ευ, 1164
augury, modes of, 999
axes, kinds of, 249, cp. 1109

B

banishment, corruptly inflicted, 297
birds, omens from, 999
blood, to drink (figuratively), 201
Boreas and Oreithyia, 983 ff.
burial, refusal of,—how viewed by Greeks, p. xxii
,, symbolised by casting dust, 256

C

Caesura, designed neglect of, 44, 502, 1021, 1054
Capaneus, 131
Carystius of Pergamum, p. xlv
Castalia, stream of, 1130
chiefs, the seven Argive, 141
Chorus, usually of women, when the chief actor is a woman, p. xxvii
,, attitude of, in this play, p. xxvi
clauses, 1st and 2nd contrasted, while the 3rd repeats the 1st, 465
Cleopatra, story of, 966
construction, changed as sentence proceeds, 762, 1278 ff.
co-ordination of clauses, 332, 616, 1112, 1192
Corycian cave, 1128

D

Danaë, story of, 944; in art, 948
date of the play, p. xlii; internal evidence, p. xlvii
dative, ethic, 25, 37, 514, 873, 904
,, after ἔρχομαι, etc., 234, 613
,, after γελᾶν, etc., 1232
,, after ἐρείδειν, 1236
,, γήρᾳ, in old age, without ἐν, 1352
,, instrum., or causal, 335, 588, 956; also suggesting occasion, 391, 691
,, locative, 225
,, modal, cognate to idea of verb (γόοις ἐξοιμώζειν), 427, 591

dative, modal, 107, 169, 621, 960, 1085, 1234
„ of object, with *ῥοθέω*, 290
„ of agent, with pass. verb (of tenses other than the perf.), 504, 1218
„ of circumstance (*ἀγήρως χρόνῳ*), 608
„ of interest, 971, 974; with subst. (*σωτὴρ δόμοις*), 571, 861
„ with verb of buying, etc., 1171
„ with *χρή*, doubtful in Attic, 736
dead, earth to be thrown upon the, 255
„ offerings to the, 196 f.
„ the, bring death on the living, 871
Death 'mowing down' lives, 601
deliberative aor., in despairing utterance (*τί πάθω;*), 554
Demosthenes quotes *Ant.* 175 ff., 175
description, the poet's self-restraint in, 415
Dikè, the throne of, 853
„ torch-festival of, on Parnassus, 1126
Dionysus, worshipped by night, 153, 1147; associated with Muses, 965; various cults of, 1115; as Iacchus, 1147
Dircè, the river, 50
divination, modes of, 1005
dochmiac verse, p. lvii
doors, fastenings of, 1186
Doricisms in anapaests, 110 f., 804 f., p. 248
„ in trag. dialogue, 715
dual and plural combined, 14, 57, 533
„ forms of fem. pronouns, Attic evidence for, 769

E

eagles of Zeus, 1040
Earth, eldest of deities, 338
eccyclema, the, 1294
editions, etc., p. liv
Edonians, the, 956
Eleusis, 1120
elision at end of lyric verse, 350; of anapaestic verse, 802; of iambic verse, 1031; neglected in L, 1146
ellipse of some part of *εἰμί*, 834, 948, 967, 1017
epanaphora, figure of, 200, 480; with a change of sense in the repeated word, 1070
epic forms in trag. lyrics, 1146
Epigoni, war of the, 1080
epithet of sufferer transferred to his doom (*ῥιπτὸς μόρος*), 36
epithets, several with one subst., 586
Erechtheidae, 981
Erinyes, 1075
Eteocles, Antigone's feeling for, 899
Euboea and Dionysus, 1131, 1133
Euripides, *Antigone* of, p. xxxvii
„ traces of this play in, 523, 563
Euripus, ebb and flow in, 1145
Eustathius, quotations by, 292, p. 250
„ on v. 1167, p. lii

F

Fates, 'the grey,' 987
fearing, verb of, with subjunct., where indic. could be used, 1113
festivals, the, as land-marks of the calendar, 607
figurative and literal expression blended, 117
fire, divination by, 1007
forms of a word, different, combined (*γενεὰν γένος*), 596
fountains invoked, 844
friends, the father's, are his son's, 644
funeral rites, Homeric, 1203
fut. midd. as pass., from liquid stems, 93; from other stems, 210, 637, 726
„ optat., 414
„ partic. with art., 261
„ „ understood after *κοὔποτ' ἄθις*, 809
„ perf., force of, 91

G

gall-bladder, in divination, 1010
gender, change from neut. (or fem.) to masc., 341

genitive, after compar., instead of dat. with ἤ, 75
,, after δυσμενής, etc., 187
,, after verbs of escaping, 488
,, after σῴζω, 1162
,, causal (τούτων, for this), 931, 1074, 1177
,, defining (as λόγου ἄνοια, *in* speech), 301, 471, 603
,, ,, with neut. plur. adj. (ἄσημα βοῆς), 1209
,, denoting aim (τοξεύειν σκοποῦ), 1033, 1084
,, double, one objective, the other representing an inner acc. (θεᾶς προσήγορος εὐγμάτων), 1184
,, in θεῶν ἔνορκος (swearing *by* them), 369
,, in 1st clause, depending on a word postponed to the 2nd (Κάδμου καὶ δόμοι Ἀμφίονος), 1155
,, objective, μῦθος φίλων, 11; ὁ Θήβας ἐλελίχθων, 153; ἐπανάστασις θρόνων, 533; ψῆφος τῆς μελλονύμφου, 632; πατρὸς οἶκτος, *for* him, 858
,, of agent, without ὑπό, 235; with negative verbal adj. (ἄπρακτος μαντικῆς), 1034
,, of object (ἄπαρνος οὐδενός), 435
,, of origin, 144, 486, 825; in address, without subst. (ὦ πατρός = ὦ παῖ πατρός), 380
,, of part, with verb of seizing, etc., 1221
,, of price, 1170
,, of quality (πτέρυξ χιόνος), 114
,, of relation, ἀπάτα λεχέων, 'in regard to' marriage, 630; μάντις τοῦ μέλλοντος, 1160; after κλύω, 1182
,, of source, or material (κρεῶν βορά), 1017
,, partitive, without τις, 1068
genitive, possessive, πόλεως ἄνδρες, 289; νόμων δίκη (*i.e.*, for breaking them), 459; θεῶν συντυχίαι (sent by gods), 157; answering to the subject of a verb (δικέλλης ἐκβολή = δ δίκελλα ἐκβάλλει), 225, 250, 617
,, possessive, double (βλεφάρων ἵμερος νύμφης), 795, 929, 966, 1204
,, with σύνοικος, 451
Glyconic verse, p. lvi
gnomic aor., 1352
,, perfect, 1126
gods, the, blind him whom they would destroy, 622
Goethe on vv. 904—920, p. 259

H

handmaids, wail made by, 1249
hearth, not to be shared with the guilty, 372
Hecatè, 1199
Herodotus, an adaptation from, 909
hiatus excused by ictus, 968; by pause, 1276
Homeric echo, a, 416, 944

I

Icaria in Attica, 1119
imperative, hypothetical, 1168
,, perf. (ἔχε with aor. part.), 77
imperf., of intention, 19
,, of consecutive action ('proceeded to' do), 1202
,, with ἄν, of former belief ('I should have thought'), 390
Indian gold, 1038
indic. after ὅστις in general statement, 179
,, in relative clause, after optat. of wish, 375
,, with μή, after verb of deliberating, &c., 278
,, after ἐπαιτιῶμαι, 490
infin. as imperative, 151, 1143
,, (εἶναι) understood with ὡς ἄγος, 775

infin., epexegetic, 165, 216, 439, 638, 699, 1098, 1249
,, instead of partic., after ἐπίσταμαι, 293: after οἶδα, 473
,, of consequence (without ὥστε), 64
,, of result, without ὥστε, 1076
,, with art., an acc. of inner object (πείθομαι τὸ δρᾶν), 1105
interpolation, p. liii
Ion, p. ix, n. 1; p. 5; meets Sophocles, p. xliii
Ionicisms in dialogue, 86, 308
ironical form of threat, 310
Isocrates, on the growth of civilisation, 354
Italy, southern, and Dionysus, 1119
iterative form (-εσκον), 949
ivy, in cult of Dionysus, 1132

L

language, origin of, in the Eleatic view, 354
last word of verse corrupted, 1329
laughter, malicious, 647
Laurentian MS., noteworthy readings of, 386; errors as to persons in, 571; its errors sometimes point to the true reading, 467, 966; neglect of elision in, 1147; relation of, to other MSS., p. lii
laws, the 'unwritten,' 454
logaoedic verse, p. lvi
lots, mode of drawing, 396
Love, the invincible god, 781
'love thy friends,' etc., 643
Lycurgus, the Thracian, 955 ff.; in art, 965

M

Maenads, 963
masc. gender used in a general statement, though referring to a woman, 464, 479, 580, 652
masc. partic. after neut. (or fem.) subject, 341
,, subst. as fem. adj., 1074
mattock, 250
Megareus, death of, 1303
Mendelssohn's Antigone music, p. xli
metaphor, not consistently sustained, 117
middle forms, poetical, 351, 593
Mimnermus, p. ix, n. 1
monarchy, absolute, 737
,, of heroic age, how depicted by Tragedy, p. xxiv
mules for ploughing, 341
Muses associated with Dionysus, 965

N

names, proper, puns upon, 110
,, ,, of 1st or 3rd decl., 198
Naxos and Dionysus, 1150
negatives, confusion arising from several, 244
neuter adj. with partitive genit. (πρῶτον εὐδαιμονίας), 1347
,, adj. with art., and genit. (as τὸ θρασὺ τῆς γνώμης), 365
,, instead of masc. (οὐδὲν λόγων ἀρεστόν), 500, 659, 780
,, noun (λάλημα), used scornfully, 320
Niobe, 823 ff., 834
nominative for voc., 228 f., 379, 891
,, in quotation ('ἥδε' μὴ λέγε), 567
number, coincidence or contrast of (δυοῖν ...δύο, δύο...μίαν), 13, 55, 170
Nysa in Euboea, 1131

O

Oaths, pleonastic phrases concerning, 394
Oedipus, end of, how conceived here, 50, 900
Olympus, brightness of, 609
optat. of wish, co-ordinated with a statement of fact, 686
,, instead of subjunct. with ἄν, in universal statement, after a primary tense (χρὴ κλύειν, ὃν πόλις στήσειε), 666, 1032
,, with ἄν, in giving leave, 80; scornfully, 444
,, with ἄν, of fixed resolve, 1108
,, ,, ,, in entreaty, 1339
,, without ἄν, of the conceivable, 605
ordeal by fire, etc., 265

order of words, unusual, 2, 325, 493, 682, 710, 750, 944, 1272 ff., 1350
Oreithyia and Boreas, 983 ff.
oxymoron, 74

P

parataxis of clauses, 332, 616, 1112, 1192
parenthesis, a supposed (καὶ τὸ πρίν), 612
parenthetic verb with καί, instead of a partic. (ταῦτα στῆθι καὶ ἴδε=ταῦτα στὰς ἴδε), 1280
Parnassus, the heights of, 1126
participle as subst., without art., or τις, 133
,, expressing the leading idea of the sentence, 294
,, in nom. (causal), opposed to a clause of different form, 1260
,, instead of abstract noun with genit. (σοῦ καλῶς ἡγουμένου =τῆς σῆς καλῆς ἡγεμονίας), 638
,, neut., in gen. absol., without subject (ὦδ' ἐχόντων), 1179
,, of mode, nearly = ὥστε with inf. (ἐπεξέρχει ἐπαπειλῶν), 752
,, plur. neut. used impersonally (κηρυχθέντα), 447
,, present as imperf., 166, 1192
,, in different cases combined, 381 ff., cp. 653
,, with causal force, 1156
,, with γελῶ, 483
,, with παύομαι, to be supplied from an infin., 884
,, two without copula, the second belonging more closely to the verb, 926
pause, emphatic, after 3rd foot, 555, 670
,, ,, after 2nd foot, 658
,, (full stop) after 5th foot, 651
Penates, Roman, Greek words for, 487
perfect tense, expressed by aor. part. with ἔχω, 22, 180
,, emphatic, 400, 493, 1246
,, gnomic, 1127
,, instead of aorist in later scholia, p. 3
perf. pass. as midd. (συμπέφρασμαι), 364
periphrasis, substantival (σὺν χρήσει τινός =χρώμενός τινι), 23
Persephone, 894
Phineus, the sons of, 966
phrase, unusual sense of (δύ' ἐξ ἑνὸς βλέποντε), 989
Phrynichus, anecdote of, p. xlvii, n. 2
pleonasm (πόντου εἰναλίαν φύσιν), 345
,, κενῆς with ὀρφανόν, 435; ἔξω αἰτίας ἐλεύθερον, 445, 566
plural, allusive, for sing., 10, 48, 60, 438, 927, 1263
,, antecedent (οὗτοι) to sing. ὅστις, 709
,, in stage-orders to servants, 760
,, partic., κατὰ σύνεσιν, after sing. subject, 1022
,, poet., for sing., 945, 976, 1313
,, pron. combined with sing. (ἡμῖν, as=ἐμοί, with ἐμέ), 734
position of a word, emphatic, 46, 72, 120, 234, 658, 706
positive and negative combined (ἀγαθὸς οὐδὲ κακός), 492, 1269
positive (ἕκαστος) evolved from negative (οὐδείς), 263
predicate, adj. as, after subst. with art., governed by a verb (τὸν ἐμὸν πότμον ἀδάκρυτον οὐδεὶς στενάζει), 881
pregnant use of verb (τυφλῶ ἕλκος, to deal a blinding wound), 971 ff.
preposition between two nouns, governing both, 367
,, governing γῆς understood from γῆν, 518
prepositions, two, with a noun-case which suits the second only (ἡ ἐκτὸς καὶ παρ' ἐλπίδας), 392
present tense, expressing purpose, 191
,, historic, combined with past tense, 254, 269, 406, 419
,, denoting a permanent character (φονεύει=φονεύς ἐστιν), 1174
prodelision of augment ('φάνη), 457, 539, 904
proleptic use of adj., 107, 791, 881, 1138, 1178, 1186, 1200, 1275

pronoun, enclitic, where the stress is on the verb, 546
,, ordinary personal, instead of reflexive, 736
,, referring to a subject merely implied in preceding words, (τοῦτον), 668; (τάν), 1136
,, (οὗτος) referring to a person who is only implied in what precedes, 668
,, sing., (τοῦτον,) referring to a plur. subject, 1167
Ptolemaic papyri, writing of, p. 245

Q

quantity of ι in ἀνιαρός, 316
'Quem Iuppiter vult perdere,' etc., p. 255
question, double (τίς πόθεν εἶ;) 401
,, triumphant (after proving a point), 405
Quintus Smyrnaeus on Niobe, 831
quotations from the *Ant.* by ancient writers, p. liii

R

refrains in tragic lyrics, 625
relative attracted into case of suppressed antecedent (ἴσθι [τοιαύτη] ὁποία σοι δοκεῖ), 71
,, clause, with antecedent understood in dat. (ζημία κεῖται, ὃς ἂν δρᾷ), 35, 479
,, clause with prep., the antecedent with the same prep. being understood (περὶ ὧν=περὶ τούτων περὶ ὧν), 682
,, in sing. (ὅστις), with plur. anteced., 707
,, plur., the antecedent being suggested by a preceding sing. noun (νέκυν...ὧν), 1072
,, with anteced. understood in dat. (ὧν=τούτοις ὧν), 1194
repetition of a word in a different form (γενεὰν γένος), 596
repetition of a word within a few verses, 76, 242, 625, 810, 956, 1352
resolution of the long syllable of a dactyl, 797, 970, p. 257
rock-tombs, at Spata in Attica, etc., 1217

S

Salmydessus, 968
Salustius, ὑπόθεσις by, p. 5
Samos, Athenian war with, in 440 B.C., p. xlii
Sardis, home of 'silver-gold,' 1037
Sarpedon, a region in Thrace, 983
scholia, lost readings indicated by, p. li
seasons of the year, the, ordered by the gods, 607
Semele, 1115, 1139
ship, the State likened to, 163
shuttle, weaver's, 976
sigmatism (four consecutive words ending in -s), 703
silent exit, a, 1244
singular, collective (ὁ Πέρσης), 106
,, partic. instead of plur., in partitive apposition, 260, 413
Sipylus, mount, 825, 831
Sleep, 'the all-ensnaring,' 606
south wind, the, 335
speech, the first agent of civilisation, 354
stars, rejoice with Dionysus, 1147
starvation, death by, 775
Statius, Antigone in the *Thebaid* of, p. xxxix
stoning to death, public, 36
strategi, functions of Athenian, p. xlvi
strategia of Sophocles, p. xliii
'strike,' Attic forms for the verb to, 171
subject of dependent verb, made object of principal verb (οἶδα τοῦτον ὅστις ἐστί), 883, 1242
subjunctive, deliberative, in indirect question, 1342
,, 'vivid,' combined with optative, after a secondary tense, 412
superlative with constr. of comparative (κάλλιστος τῶν προτέρων), 100, 1212
superlatives contrasted, 695
synapheia, breach of, excused by pause, 932

synizesis of μή, 33; other cases of, 95, 152
synonym used, instead of repeating a word (καλῶς μέν...εὖ δέ), 669, 898

T

Tantalus, 825
technical Attic words, admitted in poetry, 160
temples, 'peripteral,' etc.: votive offerings in, 285
temporal clause as object (μισῶ, ὅταν), 495
Theban rivers, the, 104
Thebans, 'the dragon's seed,' 126, cp. 1125
Thebes, the 'seven-gated,' 100; 'rich in chariots,' 149; 'mother-city' of Bacchants, 1122
Theognis, an echo of, 707
Thrace, stormy winds from, 587
Thucydides, illustration from, 189
Timocreon on Themistocles, 297
tmesis of ἐκ, 427, 1233; of ἐν, 420, 1274; of ἐπί, 986, 1107; of κατά, 977; of σύν, 432
tombs in the rocks near Thebes, 774; Antigone's, how conceived, 1217
torrents in Greece, 712
torture used to extract confession, 309
tribrach in 2nd foot of verse, 29
tribrach in the 5th place of trimeter, 418
transpositions of words in L, 29, 106, 607, 1129
trilogy—a term not strictly applicable to the *O. T.*, *O. C.*, and *Ant.*, p. xlix
'tyrannis,' the, of the historical age, tinges the picture of monarchy in Attic drama, p. xxiv

V

Vase-paintings relating to Antigone, p. xxxix
verb agrees in number with nearest subject, 830, 1133
,, finite, substituted for a participial clause, 256, 813 f., 1163
,, pregnant use of (τυφλῶ ἕλκος = ποιῶ ἕλκος τυφλῶν), 971 ff.
,, understood with μόλις μέν, 1105
verbal in -τέος, answers to pass. sense of verb, 678
,, ,, ,, impers. neut. pl., 677
verse without caesura or quasi-caesura, 1021
viper, imagery from the, 531

W

Weaving, implements for, 976
women, domestic seclusion of, 579

Z

Zeugma of verb, 442

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71.